3 vols

THE ITALIAN BRONZE STATUETTES OF THE RENAISSANCE

VOL. I

THE ITALIAN BRONZE STATUETTES OF THE RENAISSANCE

BY

WILHELM BODE

DIRECTOR GENERAL OF THE ROYAL MUSEUMS AT BERLIN

ASSISTED BY

MURRAY MARKS

VOL. I

LONDON

H. GREVEL & Co.

BERLIN · BRUNO CASSIRER

MDCCCCVIII

PREFACE

The author's intention in this publication is to give as complete an account as possible of all the Italian Renaissance Bronze Statuettes and utensils of real artistic value, in order to permit of an easy study of these little known and small, but precious, sculptures which are scattered among Museums and Private Collections. His object has also been to make them more generally appreciated. Considering that previous works, — with the exception of short accounts by the undersigned, treating of a few artists — are almost entirely wanting, and that old documents, or traditions for the artist's classification (for which other great difficulties would still have to be overcome), exist only in limited numbers, it was natural to group the rich material of these small Bronzes with reference to the places where they were kept, or according to their subject. Nevertheless, this would have left the classification of the schools and mastres — a classification which at some time or another had to be made — to the arbitrary judgement of individuals. This is the reason why I have here come to the decision to undertake the difficult task of grouping them by schools and artists. Still, many specimens have been left undetermined, and for numerous others, it has only been possible to give hypothetic attributions. I nevertheless believe that the works of several of the most distinguished masters — such as Donatello, Bertoldo, Pollaiuolo, Bellano, Riccio, Francesco da Sant' Agata, and others — have been grouped and classified in approximately the right manner according to the extant specimens, the majority of which are known to us. I also believe that I have succeeded in giving indications for several Bronzes which up to now it has not been possible to classify, and that with the aid of these, and the help of fortunate discoveries of old documents or signed specimens, it will in future be possible to determine the artists.

The photographing of all the important specimens has only been rendered possible by the obliging assistance of the officials of public collections and the numerous private owners of Bronzes, to whom I express my thanks. I am especially indebted to Mr. Murray Marks, who has assisted me in this work, and through whose hands so many beautiful specimens have passed: also to Mr. Gustave Dreyfus for his kind indication of valuable Bronzes privately owned in Paris.

W. Bode.

Translated from the German
by
William Grétor.

INTRODUCTION

A direct result of the Italian Renaissance was the great impetus given to the development of bronze casting, the art of which had been lost since the classic times. From the 15th century this noble metal has been employed in preference to all others for plastic works whether monumental or of a smaller size. A number of the great masters at this period devoted themselves by preference to modelling small bronzes. These were appreciated by Italian collectors almost as highly as the antiques which competed with them for favour and which were also freely imitated. The small bronzes to be found in the art cabinets of the 16th and 17th centuries were prized for decorative purposes during the two following centuries. It is only lately, however, that the systematic collection of them has met with attention. As a natural result, their value has risen considerably, and now equals that of the large masterpieces of plastic, while the more important specimens have practically disappeared from the market.

The fancy for collecting these small bronzes has gone far ahead of scientific research on the subject. Indeed, very little written matter referring to these examples has been handed down. Although such important collections of bronze statuettes as those possessed by the National Museum of Florence, the Court Museum of Vienna, and the Victoria and Albert Museum of London, together with many others, are public property, yet up to a few years ago the history of Art made no mention of them. Nevertheless, these small bronze figures have qualities which make their scientific study of particular interest. Like the antique bronze statuettes, those of the Renaissance — but perhaps not so frequently – are either replicas of life sized Originals now lost, or else are preliminary sketches for them. From a number of copies of antique sculpture we get a certain idea of the antique works of art existing in the 15th and 16th centuries: and above all we learn which of them influenced the Italian sculptors and in what manner. Through these small bronzes we also make the acquaintance of several artists, who are practically unknown through larger works. Thus, the small bronzes display qualities which there was no occasion to exhibit in examples of greater size, and deal with subjects which occur only in works of a more moderate scale. These small figures, too, have a special value for us, in that they show the artistic ideas of their masters.

The small bronze reliefs and plaques afford a more complete idea of the Renaissance artists' ability for composition and interpretation than do the large reliefs. In the same way the bronze statuettes teach us far better than large statues of the same period the manner of handling detached single figures and groups employed by the artists of the 15th and 16th centuries.

It must also be taken into consideration that the life size statues of the 15th and part of the 16th centuries were, almost without exception, primarily intended for recesses or wall decoration. Only the front parts were thoroughly worked, and therefore were greatly influenced by the old style of relief. On the other hand, the large majority of small bronze statuettes are free standing figures, intended to be seen from all sides. It was only in these small bronzes that the artist could devote himself to the highest task of sculpture — the representation of the nude — since the Church employed the monumental sculpture exclusively until far into the 16th century. For this reason the art of modelling isolated figures and groups advanced far more through these small bronze statuettes than through the monumental sculpture which was always hampered by architectural considerations. Their far reaching importance is thus clearly established.

The collecting of small bronzes by private persons has up till quite recently not been seriously competed with by the Museums. Those possessed by a few public collections are the result of Royal generosity. This is the case with the richest of them all, the bronze collection of the National Museum in Florence, which was formerly in the possession of the Medici family; the one in the Museum of Modena, which was part of the art treasures of the d'Este family; and the not less important Ambraser bronze collection, now in the Court Museum in Vienna, which was formed by the Emperor Rudolph II. The same is the case with the collections in the Museums of Brunswick, Cassel, Dresden and Stuttgart. These have all been formed by the German princes of the 17th and 18th centuries, and have subsequently come into the possession of the public. The collections in the Museums of Venice and Milan have been formed partly out of Government property, and partly out of private bequests. Fifty years ago the South Kensington Museum took the lead among the public collections in the matter of purchase, and since then the Louvre has accumulated an important collection through the bequests of Thiers and Davillier. This collection was joined to the one possessed by the Gardemeuble. The Wallace Collection, London, is the outcome of similar generosity, as is also the Bronze Collection in the Ashmolean Museum, Oxford, bequeathed by the distinguished connoisseur, C. Drury E. Fortnum. The foundation of the collection of small Italian bronzes in the Berlin Museum was laid at the same period, and, after having received the J. Simon's bequest, it is now next in importance to those of Florence and Vienna. In this way half of all the finer Italian bronzes have, in less than ten years, passed into the possession of public Museums, and before very long it is likely that these will receive even more. There are still left in London and Paris some quite exquisite private collections. The choicest one in London belongs to George Salting. It is, however, closely approached by that of Pierpont Morgan, (which, pending its removal to New York, is exhibited at the Victoria and Albert Museum), and that of Otto Beit. Other valuable private collections are those of J. P. Heseltine, Sir Julius Wernher, W. Newall, and Mrs. J. E. Taylor. In Paris the finest collection is that of Edouard Foulc. This is closely followed by the ones belonging to Martin Leroy, the Comtesse de Bearn, Gustave Dreyfus, Baron Gustave de Rothschild, Madame E. André, Mons. Bischofsheim, the Comte Camondo, Lady Stern, the Marquis de Ganay, Mons. Heugel, and others. Collections of equal value belong to Prince Liechtenstein, at Vienna, and Messrs. G. Benda, Albert Figdor, and Baron Alphonse de Rothschild. In Berlin, equally valuable collections are owned by Count F. Pourtalès, Mrs. Oppenheim-Reichenheim, Dr. W. von Dirksen, C. von Hollitscher, James Simon, E. Simon, A. von Beckerath, R. von Kaufmann, O. Feist, R. Lessing, E. Arnhold, and others. A few good bronze statuettes are also in the Hermitage at St. Petersbourg (from the Basilewski Collection); in the Academy of Copenhagen; in the Bavarian National Museum at Munich; in the National Museum at Naples; in the Ryks Museum at Amsterdam; and elsewhere.

FLORENTINE BRONZE ARTISTS OF THE FIFTEENTH CENTURY

THE OLDER GENERATION

The Italians owe to the Byzantines the tradition of casting in bronze during the Middle Ages. The first great bronze doors, as well as the first church bells, in South Italy, Sicily, Pisa, and Venice, were the work of Byzantine artists. Their figure decoration, if any, was extremely simple, and, from an artistic point of view, very lifeless. This style was not changed during the 13th century, when an increasing number of Italian artists followed the steps of the Byzantine masters. They did not, even in the 14th century (which has left us such a masterpiece as the bronze doors of Andrea Pisano) venture to create isolated figures even on the smallest scale. If we examine the contemporary altar fronts and backs in marble and silver richly covered with small figures in high relief, we are struck by the idea that technical incapacity is the only reason that bronze has not been employed for isolated work. In later days, however, a radical change was brought about. Early in the 15th century the competition was opened for the second great bronze door for the baptistery in Florence. The commission for the colossal statues in the recesses of Or San Michaele followed a few years later. These were made partly of bronze, and it was decided that the decoration for the large baptismal font in the crypt of the cathedral of Sienna should also be of bronze. The first commissions for isolated statues in bronze were given about ten years later. But even then several decades elapsed before the first original isolated statuettes were created. Although a few statuettes have been preserved from the earliest part of the 15th century, these only formed portions of larger monuments, or were occasionally casts from small models. These particular bronze statuettes, which from their character must be attributed to the first half of the 15th century, are, without exception, of Florentine origin. The cradle of latter day art stood in Florence, whence also the modern bronze sculpture derived its source. It was here that this art, during two centuries, developed into a glorious blossom, and it was from here that it stretched its branches to other parts of Italy, continually deriving new vital power from its native soil of Tuscany. The oldest bronze statuettes which exist in our collections are works of the two great masters Ghiberti and Donatello, those pioneers who carried the art of modern times to the fore. Up to now only one little figure can with certainty, by its peculiarity of style, be attributed to the first named. Of the second named, however, we possess a greater number of bronze figures, the origin of which can be traced to Donatello, or ascribed, without doubt, to his school.

LORENZO AND VITTORIO GHIBERTI

The figures on Ghiberti's earlier bronze door in the baptistery of Florence are worked in such high relief, while on the later door the figures in the recesses of the border are treated so completely in the manner of statuettes, that one is surprised to find the artist withstood the temptation to create a complete statuette or group. One would also think that the artist's style would have led him to do this. However, the tasks which at that time were given to the artists were exclusively church work, and as they were accustomed to the form of relief, they could, at the beginning, conceive isolated figures only for recesses. We know of but one such small figure. This was bought in Florence by the Berlin Museum, where it was considered to be German work of the 16th century (plate I). Even the reproduction shows clearly the characteristics of Ghiberti, and it is scarcely necessary to search for other reasons for attributing it to this artist. (Vide, Jahrbuch der Königl. Preufs. Kunstsammlungen, Year 1902 p. 71.) Absolute characteristics of Ghiberti are found in the curvilinear movement of this little figure, the high waisted thick clothing, the large deep and long folds, and the way the clothes touch the ground — as well as in the taste, beauty, arrangement, and formation — especially as he appeals to us in the relief of his first door. The year of the achievement of this famous work, 1425, is most likely also the year in which he made this little figure. This seems to be proved by the massive casting. The beautiful natural patina, the thorough chiselling and smoothness, and the fact of the extremities being worked with a chisel — so that the details in the face almost appear to be engraved — all recall the technique of the late Gothic period.

1. Head of a Child by Vittorio Ghiberti in the border of the southern door at the Baptistery in Florence.

2. Head of a Child by Vittorio Ghiberti in the border of the southern door at the Baptistery in Florence.

About the character and nature of the figure there can be no doubt: it is a caryatid. The large screw in the fragile base, as well as the nut screw on the basket-like top, proves that it was used as a column for a small monument, perhaps at one side of a tabernacle, on the other side of which a second figure stood as companion. This is the only example of a 15th century caryatid of which I know, and it is particularly interesting to find such an imitation of a classic figure at the very commencement of this period, as well as the use of the beautiful Greek faun torso, which is now in the Uffizi, for the figure of Isaac in Ghiberti's competition relief. This shows what a deep impression the antique at that time exercised even upon a master who was still so greatly under the influence of the 14th century art.

A number of small bronze figures are, in certain collections, ascribed — but without the slightest foundation — to Lorenzo Ghiberti. Among these statuettes are two, which, owing to their intense feeling and bold execution, are clearly the work of a great master. These are the Mater Dolorosa, and St. John — a fragment of a crucifixion group — in the Ashmolean Museum at Oxford (plate II). Each differs from Ghiberti in bearing, as well as in drapery and modelling, and certainly belongs to a later period of the 15th century. Up to the present, however, we are not able to identify either the artist or the school. The Mater Dolorosa in the Louvre (plate II, centre) — also a fragment of a Crucifix — is similar in sentiment, but this figure shows characteristic signs of the work of a third artist.

3. Head of a Child by Vittorio Ghiberti in the border of the southern door at the Baptistery in Florence.

The head of a child in the National Museum of Florence (a replica of which exists with slight changes in the Museum of Cassel) (plate III) is attributed to Vittorio Ghiberti. He was the son and collaborator of Lorenzo Ghiberti, and the artist who executed the marvellous fruit wreaths on the borders of the three doors of the baptistery. A comparison with the heads of the children looking through the foliage on the border of Andrea Pisano's door and the children on the right and left sides perhaps accounts for this attribution. The relation between them is very slight. Vittorio's figures of children are far more energetic and free in movement, and they are also more primitive than these charming, but somewhat affected, ones. On the same plate as Ghiberti's caryatid in the Berlin Museum may be seen a small bust of a bearded old man, which ranks as a rarity among the forerunners of real bronze figures. In its conception and execution it still has such Gothic traditions that we must ascribe it to the commencement of the 15th century. No other bust in bronze belonging to this early period is known. The only analogy for this, from the end of the 14th century and the beginning of the 15th, are the larger silver busts used as reliquaries. The time and school of this little bust are easily indicated by its relationship with a classic Florentine piece of sculpture. This is Abraham's head, in Brunellesco's competition relief of the sacrifice of Isaac. It shows a striking resemblance to our bust, which must consequently be placed in Brunellesco's surroundings, and belongs to the Florentine school, although it is not fine enough to be attributed to Brunellesco himself.

DONATELLO

(? about 1386 † 13. Dec. 1466)

Donatello brings us back on firm ground. Although the few small bronze figures ascribed to him — mostly by pedigree, or connection with authenticated works — are only parts of monuments or sketches for bigger works, (the Master's art lay far above the creation of knicknack figures!) they have essentially influenced the latter development of bronze plastique in Florence.

The half life sized bronze figure of the Baptist, now in the Kaiser Friedrich Museum at Berlin, was made almost at the same time as Ghiberti's caryatid. It is also probably identical with the figure which, according to documentary evidence, Donatello was commissioned to execute in 1423 for the font of the cathedral of Orvieto, and which was cast by Michelozzo (plate IV. right). This figure is, from the portrait-like modelling of the austere face, as well as from the arrangement of the thick folds of the cloak, akin to the statues at the Campanile which were sculptured at the same time. The artist fully indicates, by a certain hesitation and soberness of bearing, that he was accustomed to place his figures in recesses.

Donatello secured a valuable opportunity for the development of isolated bronze figures through his work on the decoration of the baptismal font of St. Giovanni at Sienna. He was commissioned to make the figures of the Virtues, Faith and Hope, on the corners of the font, as well as the musical and dancing Cupids on the top part. This task he probably carried out during the year 1428. The other statuettes — the works of the two Turinis — show by the insignificance of their forms how little the artists of Sienna at that period could master such a task. A great difference exists between these and the small figures of Donatello, which, even compared with the Baptist statue of 1423, indicate with what refined appreciation for their future place the artist created them. Most skilfully, too, did he employ the movement of the dancing Cupids to show a child's body from all sides in new and interesting forms. A replica of one of these small bronze Cupids exists in the National Museum of Florence, and a second in the Berlin Museum (plate VI. 1. 2). This second, more skilful in movement and form, was originally mounted on the font. At all events, it was made for it, as such a figure is missing from there. Like the well known bronze statue of Amor, in the National Museum at Florence, the child's body is here executed — although only in general form — with a bold and sure hand which, even with the elaborate chiselling of a third master, has lost nothing of its vigour.

4. Vittorio Ghiberti, Adam and Eve with their children at the southern door of the baptistery at Florence.

Two other small figures can also be ascribed with certainty to Donatello. They each belong to his later period. I believe both are sketches for the same statue, the unfinished marble figure of David in the Casa Martelli in Florence. I should say they were wax models that have either been cast in bronze by the owner, or by the artist himself, in order to preserve them. This proves that neither of these were originally intended for statuettes. The larger figure, with draperies resembling the marble, belongs to the Berlin Museum, and the smaller nude figure to the Louvre (plate V. 1. 2). These models are far more powerful, far more certain in form and bearing, than the marble statue. They are even superior by their vigorous modelling to the closely related bronze statues in the Barjello. The lower figure is a preliminary sketchy study for the same David, but more like the bronze statue of the Barjello. The position of the spreading legs, the curved movement, and the sharp contrast of both sides of the body, also prove the greater precision in the conception of

isolated figures which shortly afterwards, through Donatello's pupil, Bertoldo, reached a still stronger and more individual expression.

It also appears to me that one of the most peculiar small bronze figures of the 15th century, the winged nude female figure with a cornucopia, is Donatello's handiwork. This bronze, now in the Kaiser Friedrich Museum, was intended for a candlestick. The shell, forming the base of the figure, contains strong irons, probably used for fixing it in the wall, thus indicating that the figure has been used as a wall light (plate V). So far as I know, Donatello has only made one other female figure. This is in the relief of Adam and Eve, on the back of the Virgin's throne in the Santo of Padua. This appears even stronger, more in proportion and more thoroughly modelled, than our wall light figure; but then it was made later. The character of the former places it in the period of the baptismal font of Sienna. Its position on the shell is identical with those figures. The shells are similar, and there is the same lack of detail and the same large modelling of the body. The type of the head, the form of the wings, the vigorous movement of the waist, and the keen naturalistic taste which is specially shown in the strongly pronounced knee-caps, are other points in common. Similarly, the way in which the feet grip the shell as if they were claws, as well as the massive cast and the elaborate chiselling, are characteristic of this period of Donatello. Another wall light (male figure) of nearly the same size, is in a private collection in Paris (illustration 5), but this figure can only have been made in the second-half of the 15th century. This is proved by the pathetic expression of grief, the smooth execution of the flesh, the form of the slots which hold the candle, and the fig leaf. In all probability this figure is a free repetition of Donatello's lost cornucopia figure, or else it was made as a companion piece for his wall light figure.

5. Wall light. Male Figure after Donatello in private collection, Paris.

In addition to these works of his own hand, there are several bronze statuettes of the same period. These, by their character and type, stand very close to Donatello. Through lack of refined conception and execution, however, they are inferior to this master, and can only be ascribed to his school. They are nearly all fairly large figures of Cupids and cherubs, an artistic innovation by Donatello which was accepted with enthusiasm equally by artists and public. Among these are the winged Cupid with the fish, probably the decoration of a hall fountain, and now in the Victoria and Albert Museum; several cherub figures which are all represented as if drawing a bow and arrow, in the Berlin Museum, and in Mr. Newall's collection in London (plate VIII); a bigger winged genius, with a cornucopia, at the Hermitage at St. Petersburg; and the largest of all in the collection of the Archduke Franz Ferdinand of Vienna, which came from Cattajo (plate VII). None of these figures are quite spirited enough to be the work of the master himself. That they have been influenced by him, however, is sufficiently proved by the many fine replicas executed far into the 16th century, especially as handles on bells, and also in relief on bells and other utensils (illustrations 6 and 8). The way in which the subject has been varied also shows that, although their execution indicates many different masters, they are all based on slight sketches by Donatello, and perhaps are all studies for an unknown greater statue by the master.

The one third life-size statuette of St. John in the National Museum at Florence seems very close to Donatello. It is here described as a work by Michelozzo (plate IV left). This figure, like Donatello's St. John in the Berlin Museum, has formed the top of a baptismal font. The close relationship existing for nearly twenty years between Donatello and Michelozzo (the most distinguished bronze-caster of his time, and, as such, Donatello's collaborator) explains why this figure has been ascribed to him. Yet Michelozzo's different figures of St. John, executed in clay and silver, which we still possess, show a decided deviation from it. They have not its pronounced realism, its thick-set body, ugly head with large cheek bones, and disarranged folds of drapery, but are slender, and show antique influence and a soft and somewhat weak expression. The name of the artist who made this clever figure, soon after the middle of the 15th century, is yet to be found. The figure is so close to Donatello that it should rather be ascribed to him, or to one of his unknown pupils or followers, than to Michelozzo.

THE YOUNGER GENERATION

FILARETE BERTOLDO, AND ADRIANO POLLAIUOLO

The older generation of the 15th century artists in Florence was fully occupied by Church and State on big monumental tasks. Their tendency towards what was grand and characteristic suited the great undertakings, and executed them in a bold and sketchy manner. The younger generation, who followed them, found a deep pleasure in the thorough and finished execution of the most varied materials. The small plastique became their true vocation. They entered into the employment of those rising men, the great individualities who at this time began to rule in Italy. They had to work for palaces and house chapels, and their official occupation became overshadowed by private commissions. In the middle of the 15th century the art of making portrait busts and small tabernacles was commenced in Florence, the latter being used both in chapels and at street corners. About this time Cosimo de Medici arranged the scrittoio of his new palace. This became the model for all the palaces of the nobles of Florence and the princes of Italy, their decorations consisting principally of large statues and busts from the antique, as well as of antique bronzes, medals, and cameos.

The art of the 15th century had gradually developed through the inspiration of what was left of the antique. In order to acquire the knowledge of making isolated figures, the artists either copied the antique direct or by free interpretations. This enabled them in the meantime to answer the demands of the collectors, who, being unable to purchase the originals, at any rate required good copies of celebrated masterpieces, such as the Marcus Aurelius, the Spinario from the Capitol, and others. They were asked to copy these works in different sizes, with a view to using them for living-rooms and scrittoios: this also enabled them to be collected in large numbers. At first these copies were exact imitations of the originals. During the middle of the 15th century, however, it happened that eminent masters with pronounced individuality undertook to reproduce some of these antique works. They then, either, gave them their own individuality, or quite altered them. The step towards independent creation was now easily taken by the younger artists of Donatello's pupils in Florence, as well as in Padua, to which place they had been called in order to assist him with his castings. To them we owe the great progress that was brought about, during the second half of the 15th century, in the art of bronze-casting, and through this, in the art of sculpture in general. Under their influence the small art of plastique developed its first blossom, and produced works which to-day are as highly prized as the most beautiful bronze figures of Greek origin. It is remarkable that the art of sculpture of the 15th century made its initial step towards the 16th century in this manner. These small bronzes thus became the intermediaries of the art of Donatello and Michael Angelo.

6. Bell with Cupid after Donatello, Salting Collection, London.

It was through the close study of the antique that Donatello executed his Cupids, angels, and genii; the oldest signed and dated statue of the Renaissance is a copy from the antique. This is Filarete's equestrian statue of Marcus Aurelius in the Albertinum at Dresden (Plate XIX). This figure is only interesting on account of its signature. For the

7. Pasquino da Montepulciano, Bronze-Gate in the dome at Prato.

rest, it is not a good copy, nor has the master been specially successful in his chiselling or casting, and it does not show a refined study of nature. Among all the ordinary sculptors whom wealthy Rome attracted, Filarete was one of the inferior, and his residence in Rome did not advance his reputation greatly. His bronze doors at St. Peter's show his preference for antique fables and his employment of antique models. This leads us to suppose that he often undertook to copy antique masterpieces. With the exception of the Marcus Aurelius in the Dresden Gallery, however, we have not been able to find a single work among the thousands of statuettes of the 15th century which shows his sharp and pronounced manner.

Pasquino da Montepulciano (1439—1445) was one of Filarete's assistants for his doors. Between 1461 and 1465 this artist executed the border of the bronze gates in the chapel of Cintola in the Cathedral at Prato. The very charming cupids and animals inserted in the ornamentation of the frames (illustration 7) prove him to be an exceptionally talented bronze artist. Yet we have not up till now come across a single bronze statuette that can be ascribed to him. By taking casts of the small gate figures which display his personal manner, it would perhaps be possible to trace his own works later on.

It was in Florence itself, without any contributions from the craftsmen who left their homes to search for work elsewhere in Italy, that the art of producing bronze statuettes reached its full and unfettered development. Thus this delicate art became of primordial importance for the whole of Italy's free-standing Renaissance plastique, an importance which one would scarcely expect from a first glance at these small and rather ungainly statuettes. It became the school for the study of the human body, the art of reproducing the nude based on antique traditions. These small bronzes opened the eyes to the importance of isolated free-standing figures. The gradual process of detaching them from the background, and bringing them out from their recesses, developed the taste for variety, symmetry, and harmony of grouping. It brought movement in the position of the figures and the different parts of the body, and in time developed the general sense for plastique. Eventually, it gave the artist the refined comprehension of the silhouette.

So far as we can judge, the two masters who underwent this evolution to the greatest degree and became its principal supporters are Bertoldo and Pollaiuolo. Their talent differs widely. They are both full of admiration for the antique, and did their utmost to recommend it to their patrons, the great Medicis. Yet whilst Bertoldi copied the classic model in the most impersonal manner, Pollaiuolo endeavoured to create independent antique motifs, and also to surpass them in respect of robust power and baroque attitude.

BERTOLDO DE GIOVANNI

(? about 1425 † 28. Dec. 1491)

8. Statuette after Donatello. Handle of a bell. In the collection of Pierpont Morgan in London.

We learn from Vasari that the large bronze relief of the "Battle of the Equestrians", in the National Museum of Florence, is by Bertoldo, as is also the medal of Mohammed II. This latter is further authenticated by its inscription. Additional works were not searched for, as these two are in no way eminent, although Vasari praised the artist for his "molti getti di bronzo di battaglie e di alcune altre cose piccole, nel magisterio delle quali non si trovava allora in Firenze chi lo avanzasse." We have only recently succeeded in tracing his manifold activities as a bronze sculptor, through a series of medals, small reliefs, and statuettes. Henceforward a rank is due to him entirely distinct from the one in which he has hitherto been placed.[1]) This shows that a contemporary was not altogether wrong when he laments his death in the following words:— "che non se ne trovava un altro in Toscana, ne forse in Italia, di sì nobile ingegno e arte". The first step other than the figures in the large Horse Battle relief (illustration 9) in authenticating these works is given us by the group of Bellerophon with the Pegasus in the Court Museum at Vienna. This authenticity has been established through the inscription on the socle discovered by Louis Courajod — "EXPRESSIT ME BERTHOLDUS CONFLAVIT HADRIANUS" — as well as by the account of the Anonimo given by Morelli. These figures possess such a marked personality that they have supplied us with this clue to further works by him. The construction of his figures is strongly pronounced, as is also that of the chest and ribs. Against these the abdomen appears very tightly stretched. The thorax protrudes considerably on the thighs, and here forms, corresponding with the movements, a more or less pronounced swelling. The neck's musculature is also strongly marked, the extremities are small, and the nose is graceful. The eyes are small and almond shaped, and placed wide apart. The ears are small, and are set, in typical fashion, very far back. There are large masses of hair, and the beard, which curls, is as a rule short and square in shape. The women's hair is dressed in parallel bandlets. The draperies are characteristically arranged in large and lengthy parallel folds. On moving figures these accentuate the body, and float round it like ribands.

The group of "Bellerophon Taming Pegasus", in the Court Museum at Vienna (plate IX), is authenticated by its inscription. This *motif* has undoubtedly been inspired by the "Horse Tamer" from Montecavallo, although the artist has followed his own views entirely. The attitude is quite modern. By its backward and forward movement, the contrast of the upper and lower part of the body, and the movement of the man and horse, the group shows a tendency to the 16th century in the spirit of Michael Angelo. Although it is on a large scale, the detail construction resembles the figures in the "Battle of the Equestrians". It is, however, without its mannered exaggeration, but this is perhaps due to an unskilful chiseller. The inscription shows that Bertoldo employed his pupil, Adriano Florentino, for the casting, and possibly for the chiselling also. It appears that Bertoldo, as a bronze artist, was not very familiar with the technique of this art. In this he was assisted by Adriano, and from documents we know that Guazzaloti cast his medals for him. His statue of "Ariel", which would, perhaps, be more correctly entitled "Apollo" or "Orpheus", in the National Museum at Florence (plate X), shows how successful he was when he superintended his own casts. The unchiselled chest and legs prove that the rough casting more nearly resembled a block of bronze than the figure of a human body. Obviously, the artist worked on it with chisel and file, as though it were

[1]) Bode, Florentine Sculptors of the Renaissance, page 280.

9. Bertoldo, Bronze relief of the Equestrian Battle in the National Museum, Florence.

a block of marble, but left it unfinished when he found the magnitude of the task beyond him. The details are precisely like those on the figures of the "Battle of the Equestrians". The pleasure which the artist took in the rich grouping and contrasted movement of the different parts of the body, shown by the Bellerophon and most of the figures of the "Battle of the Equestrians", induced him to choose these subjects. On them he interpreted in a very skilful fashion the different assimilation in the plastique sense of playing, singing, and dancing. The manner in which another figure, the statuette of a Supplicant in the Kaiser Friedrich Museum at Berlin (plate XI) expresses its deep emotion through the plastique form also determines it to be a work of Bertoldo. This attribution is further supported by the figure's characteristic details. Although exaggerated, his personality is here displayed to great advantage, not only by sentiment and execution, but also by the suppleness of the body and the imploring expression of the figure through the subject's whole attitude. It is difficult to conjecture what subject he intended to illustrate. Documents, however, prove that Bertoldo created his composition in consultation with "Lorenzo the Magnificent". As he, as well as his circle generally, took their subjects from classic literature, this subject is probably of that description.

The austere and virile character of the older Florentine art of the 15th century harmonised with the Florentine artist's preference for creation of strong manly figures. To this is due their frequent choice of Hercules as a subject. He is the principal figure in Bertoldo's "Battle", and we shall probably come across the Heros among other of his works. A larger statue by Bertoldo, in which the master depicts "Hercules Resting on his Club, on the Outlook for the Enemy", is in the possession of the Kaiser Friedrich Museum (plate X). The bearing and look so closely resemble Michael Angelo's "David" that, even in this celebrated work of Michael Angelo's youth, there can be no doubt of the master's direct influence on the pupil. The figure, which is kept more simple and statuesque than usual, in form and position bears a close resemblance to the figure of the bearded warrior in the "Battle" standing calmly at the feet of the figure of the Victoria. It also appears as if Bertoldo, like Pollaiuolo in his pictures, has executed the "Labours of Hercules" in small bronze groups. We know, at any rate, of a superb small one "The Battle with the Lion", in the Salting Collection in London (plate XIV). This differs entirely from all the many bronze groups of this particular subject, and it is quite independent of the Antique conception. Here Hercules has thrown the lion on the ground and is kneeling on it in order to give it its death blow. The construction of the group is admirable. Both the nude body and the lion are modelled with masterly naturalism. The cast must have been made by a particularly clever worker, since it shows very little of the artist's chiselling, hence the greater freshness and vivacity of this work compared with the majority of his other ones. The group in the collection of Foulc, of Paris (plate XIV), representing a "Fight between a Negro on Horseback and a Lion", is even more effective and full of movement. The group is so concentrated that the close action and the lifelike manner in which is rendered the tense excitement of the figures, together with its superbly natural execution, place this quite uncommon figure above all

other works of its period. The group showing a centaur, with a woman on its back, starting off to battle, seems particularly sober in comparison with the two former ones (plate XI). It must, however, be remembered, that this group has not been preserved in an original cast. A completed specimen is to be seen in the Kaiser Friedrich Museum, while there are two of the woman by herself (one of which is particularly fine) in the Vienna Court Museum. It is probable that these are small replicas of the Bertoldo centaur which is mentioned in the inventory of the Medici family. The best part of this group is the body of the woman, with its unrestrained and easy movements. It is more than usually interesting from the fact that nude female figures are practically never met with among the Florentine bronzes of the 15th century.

The St. Hieronymus, a larger figure in the Berlin Museum (plate XI) furnishes, owing to the sharp curves of the body, the passionate expression of the face, and the austere formation, a very characteristic example of Bertoldo's art. In this case, though, his art is almost mannered. The figure has unfortunately lost some of its intimate charm, owing to its having been chiselled by an inferior master.

It was formerly supposed that a small figure in the Liechtenstein Collection at Vienna, which the prince bought in Florence nearly twenty-five years ago, was another Hercules subject by Bertoldo (plate XII). Since then, a second small figure has been discovered in Pisa. This was subsequently sold to Florence, and is now in Pierpont Morgan's collection (plate XII).

Undoubtedly, this is a companion piece to the first one. In each the figure is shouldering a club, there is a laurel wreath round the body, and the right arm is resting on the shield which is missing from the latter. A close examination of these two statuettes convinces me that each has a little tail. This, together with the fact that they both originally had a shield at the side, makes it obvious that the figures, instead of being those of Hercules, are of a pair of wild men that were often used for supporters in coats of arms. It would be difficult to say what armorial bearings they protected, as, although the Liechtenstein bronze retains the shield of arms, the drawing has been erased here. A third figure was discovered in the store room of the Modena Museum only ten years ago (plate XIII). This furnishes the explanation, as it obviously belongs to the other two figures. The group, composed of a wild man mounted on a horse and looking back, is executed in the same spirit and draped in the same way as the two previously mentioned ones. It is also quite as characteristic of Bertoldo. Apparently, all three figures originally formed part of a single composition that the artist had made for the Este family. This family's escutcheon has the wild men for its supporters, and their coat of arms corresponds with the remainder of the drawing left on the shield of the Liechtenstein figure. The fact that the figures resemble Hercules shows that Ercole d'Este commissioned them. As to the importance of this decoration, or what its appearance was, the figures themselves reveal nothing. This could only be ascertained through a stroke of good fortune in searching the d'Este archives.

These bronze statuettes, together with the reliefs and medals which we can ascribe to him with equal certainty, prove Bertoldo to have been a many sided and richly gifted artist. Yet they do not offer adequate support for the formation of an opinion on the evolution of his talent. Nearly all his medals belong approximately to the year 1480, but, owing to their small size, they give us no help in judging the master's larger works. The small relief, consisting of a frieze of Cupids on the front of the carriage of Bacchus, in the National Museum of Florence, is proved to be an early work of Bertoldo by the fact that it bears the coat of arms of Piero de Medici, 1464 to 1469. The earliest date of the period of these wild men on the d'Este shield is after the accession to the throne of Ercole I, 1471, while that the Bellerophon belongs to his later period is shown from its having been cast by Adriano, who was Bertoldo's pupil, and is first mentioned in documents referring to the year 1485. Up to the present time we know nothing more about the period of his work. We are thus unable to arrive at any firm conclusion as to his artistic development, especially where his bronze statuettes are concerned. Yet it seems probable that the majority of these belong to his late period, that is, during the reign of Lorenzo, as he was this prince's favourite artist.

ADRIANO FLORENTINO

(worked 1485 to 1500)

Adriano, the pupil of Bertoldo, was a gun and bronze caster, and also an artillery officer in the service of Alphonso of Naples and of Frederick the Wise. He learned the art of making bronze figures in his master's studio. We possess a statue by him, signed HADRIANUS ME F, in the collection of E. Foulc, of Paris (plate XVIII); a second example, an Amor sitting at the feet of Venus, which was shown in 1885 at the Nuremberg Exhibition, has since disappeared. This statuette is particularly interesting, and represents a nude female figure, "Venus on a Shell, unplaiting her Hair". In contrast with Bertoldo's figures, the Venus is very soft in form, the movement is simple and does not indicate special research — being even a little undecided — and the cast and chiselling show an able technique. Among the great number of anonymous renaissance bronzes it has not been possible to trace other examples of this artist's work.

ANTONIO DEL POLLAIUOLO

(1429 to 1498)

Antonio Pollaiuolo, the contemporary of Bertoldo — but his somewhat younger compatriot and rival — was also engaged in the creation of bronze figures. Of these, only one was known up till lately, "Hercules Crushing the Giant" (plate XV). This was also commissioned by the Medicis. The century-old attribution of this very characteristic work enables us to ascribe half a dozen statuettes to the same master, the majority of which have only recently come to light. In contrast with those of Bertoldo, the talents of Antonio were extremely varied, and he possessed an eminent technique in all kinds of art. This is proved by his bronzes, which as a rule he undoubtedly cast and chiselled himself, and he also gave them their patina. While his monuments only show a moderate talent for conception and composition, his pictures, on the contrary, prove him to be the sole true colourist in Florence at that period. His landscape backgrounds reveal a refined comprehension of nature; his portraits are instinct with vitality and truth; and his small bronzes are distinguished by their powerful construction of the body, profound knowledge of anatomy, and vigorous movements.

Although the choice of antique models is as much favoured by Pollaiuolo as by Bertoldo, he neither imitates nor is influenced by them. His bronzes lack the charm which Bertoldo's possess in so marked a degree through their fine balanced movement. On the other hand, they have more power, their execution is larger and more certain, and they show a deeper, although occasionally exaggerated, comprehension of form. His figures also possess something of the imposing bulk of those of Andrea del Castagno. As is evidenced by the "Virtues" on the Pope's monument at St. Peter's, he is likewise more successful with the statues of beautiful youths than with those of young women.

As already mentioned, tradition ascribes to him the group of "Hercules lifting Kakus from the ground in Order to overcome Him". Several distinguished 16th century artists have repeatedly executed the same subject, but none of them have succeeded in arranging their figures in such an able and natural manner. Nor have any of them been known to express this savage power, or to treat the anatomy of the muscles in the same pronounced and certain fashion, although Pollaiuolo seems rather inclined to boast of such anatomical knowledge. The head of Hercules is sketchy, and is a partial failure. This is probably due to the casting being particularly difficult, owing to the head being hidden behind the body of the giant. On the other hand, he has been particularly successful with the head of Kakus, who gasps out his life while roaring loudly.

A few years ago there appeared in the art trading circles of London a Hercules bronze statuette, which, together with other important Bronzes, was purchased by the late Mr. Alfred Beit (plate XVI). The name of Antonio Pollaiuolo was then thought of by everyone who saw this superb figure, and it is sufficient to compare the photograph with that of the Florentine group

to see that only Antonio could have been the artist. Nobody else could have created this powerful embodiment of the "Resting Hero". As far as its conception is concerned, and in spite of the enormous difference in size, it is by no means inferior to the antique Collos in the Naples Museum. In respect of the artist's bold and easy intuition it even excels it. The gigantic construction, the strong underlining of the powerful muscles, the wealth of hair hanging softly on the neck, (and arranged in peculiar puffed locks) and the modelling of the head, together with the clever mounting of the figure on the triangular socle, and the lion's head on which the right foot is planted, all show the group's close relationship to that of the Barjello. This bronze so fully expresses the efforts and capacities of the Florentine artists of the second half of the 15th century that it represents one of the most characteristic and important creations of the period. On Mr. Beit's death it was bequeathed to the Kaiser Friedrich Museum.

Another and somewhat smaller Hercules statuette was, on its appearance at Florence a few years ago, correctly attributed to Pollaiuolo. It is now in Pierpont Morgan's collection (plate XVI). This is also of a "Resting Hercules". As with the Berlin bronze, in this one the Hero has his foot on the head of a vanquished animal — here a bull — and holds a club in his right hand, with the lion's skin hanging as a shield over his left arm. In this case again, and in close resemblance to the "Hercules and Kakus" group, the lion's head is treated like a human mask. The rich, strong hair hangs down on to the neck in curling locks. The triangular base, on which the figure stands, and which, like the other one, joins part of the casting, is taller and more slender than the first, while it is also decorated differently. Although the two statuettes are much alike, the conception of this one is new, the bearing is calm, and the shape more youthful and noble. The head and body recall the antique statue of Alexander. The fact that this figure has not been chiselled, and is therefore an absolute rough cast, is of great interest. It proves that in the art of casting the artist was far superior to Bertoldo and his assistants. Like Bertoldo and Donatello, however, he left his wax models in a very sketchy condition, with the result that the more delicate operations were reserved for the chiselling.

10. Manner of Verrocchio. A seated man in the Clements Collection, Munich.

Compared with these Hercules figures, the nude figure of Paris, which — under the name of Pollaiuolo — is in Pierpont Morgan's collection (plate XVII), appears at first glance to be too slender and graceful for this artist. Still, as the conception of the form is the same, I believe the attribution justifiable. The artist's intention here was to create an almost maidenly delicate figure of a beautiful adolescent, which would contrast the embodiment of the super-manly Heros figures. By great good fortune, a lead model — purchased in Florence, and now in the Kaiser Friedrich Museum (plate XVII) — has been preserved. It is of an austere old man, in nearly the same attitude as this Paris figure, but, from the manner in which the face has been executed, the arrangement of the hair, and the construction of the body, it shows, although more slender in form, a close relationship with the Hercules statues. This one also apparently represents a Hercules figure. In his left hand he holds the Hesperides apple, and his uplifted right hand grasps the club, which is missing here. This figure seems to have been the artist's starting point. He then removed the remaining hard and sharp modulation, together with all that was coarse and austere, and thus created the beautiful and supple adolescent figure of Paris. Resembling the bearing of these two figures, and very similar to the form of the lead figure, is a bronze statuette of David. This is in the National Museum at Naples (plate XV), and was first recognised by A. Venturi as a work of Pollaiuolo. It is very characteristic of the artist that he has not shown the Jewish Hero as an adolescent, after the manner of Donatello, or, after that of Verrocchio, as a half full-grown boy. He represents him, instead, as a vigorous young man with a full beard and rich hair reaching

to the shoulders. The beautiful, regular features recall the Hercules of the Morgan collection, and the eyes have a peculiarly thoughtful expression. The fact of the legs being wide apart rather brings the weaker construction of the lower portion of the body out of harmony with the stronger upper portion. It is remarkable that, notwithstanding this, the artist still considered the abdomen too developed. Accordingly, he commenced to file it down with chisels (in the manner observable on the upper part of the body of the lead figure in the Berlin Museum), but left the work unfinished.

Together with Pollaiuolo, Andrea del Verrocchio was the best appreciated bronze artist in Italy. To him we owe three of the most celebrated Renaissance bronze works:— the St. Thomas group in Or San Michele, the David in the National Museum (both in Florence), and the equestrian statue of Colleoni in front of S. Giovanni e Paolo, Venice. The pleasure this artist took in the finely chiselled details, and his habit of first making a small clay model of each of the figures in his larger compositions, as well as his mastery in casting and modelling, should have given him the idea of making small bronze figures. Yet we do not know of a single bronze statuette which could, with the slightest reason for doing so, be ascribed to him. A Hercules which is to be seen, under his name, in the Morgan collection (illustration 11) is too coarse and thickset to be by him. It is more probable that another bronze, like this one but finer, in the collection of William Clements at Munich, and representing a naked man in a sitting position (illustration 10.) might be by him. Although the heads are quite different, the strong and well defined form of this figure's body seems to relate it to the clay study of a sleeping adolescent in the Kaiser Friedrich Museum.

11. Hercules Statuette attributed to Verrocchio in the Pierpont Morgan Collection, London.

THE PADUAN BRONZE ARTISTS OF THE XVTH CENTURY

he achievement of the two important works in Padua, the high altar with its rich bronze decoration in the Santo and the equestrian bronze statue of the Condottiere Gattamelata in the front of the church of St. Antonio, kept Donatello for nearly ten years almost exclusively in that town, and perhaps caused him to settle there in the year 1443. Such important works had not been undertaken in Italy since the time of the Romans, and they were responsible for the erection at Padua, under Donatello's supervision, of a more important foundry than had so far been seen in Italy. Through the arrangements which were necessary for this magnificent establishment, and the number of pupils and assistants which the great Florentine master employed, the art of bronze plastic flourished very rapidly in Padua. It progressed with such vigour for over a century after Donatello's return to Florence that this city became the leading one, in respect of the volume and artistic importance of the whole of Italy's small-plastic.

At Florence, as well as elsewhere in Italy, the art of casting in bronze had up till then been specially undertaken by goldsmiths. The leading bronze artists of Florence, Pollaiuolo and Verrocchio, were goldsmiths by profession, and during their life time they carried on this profitable employment. Such, however, was not the case at Padua. The most famous bronze artists of this city were either exclusively sculptors, or at least regarded this art as their principal occupation. Donatello's influence upon his pupils was not the only reason that brought bronze casting to such brilliant blossom at Padua. Through its fortunate vicinity to the powerful and rich Venice, the predilection of the well-to-do and learned University doctors for the antique, and for copies after antique sculpture, often secured many commissions to the Paduan artists. A well known inventory by M. Michiel, (the so-called Antonio de Morelli), gives us full information respecting the Paduan art treasures of the 15th Century. That the Paduan bronze plastic was prevented from degenerating into monotony or weakness, and was repeatedly carried into new lines, is surely due to the influence of the great painters who worked there towards the end of the 15th and beginning of the 16th century. The principal among these vere Mantegna and Titian.

Amongst the Paduan bronze artists the fame of one man, Andrea Riccio, has maintained its position through subsequent centuries. For a long time nearly every good 15th century bronze, as well as a quantity of inferior ones, — even quite late works, — were attributed to him. The large monuments would scarcely have handed down his reputation to posterity, but we also know Riccio through a number of authenticated or signed small bronze works, amongst which the principal is the bronze candelabrum, richly covered with isolated figures and reliefs, in the choir of the Santo at Padua. This makes it possible to trace his works and those of his school amongst the Renaissance bronzes known to us. In analysing all the bronzes traditionally ascribed to Riccio we find a considerable number which have nothing to do with him, but which still show a striking Paduan character. These include a number of earlier figures more closely resembling Donatello's handiwork, during his stay at Padua, than Riccio's. Consequently, in these specimens one has to search for those artists who assisted Donatello with his work in the Santo. As we not only identify them through their names, furnished us by documents, but also through the nature of their collaboration with him, one would feel inclined to think it easy to distinguish their personal style and individual achievements. Unfortunately, this has proved a very difficult and hitherto unsolved problem. In addition to the difficulty of pointing out with certainty, amongst all these reliefs of putti and Evangelists, Donatello's various assistants, we are further handicapped by the arbitrary way in which they executed his original models. We are thus offered very little help in comparing them with the Paduan bronze statuettes. It seems as if Urbano da Cortona, who by his later marble works in Sienna proves himself to be a clumsy "marmesta", only worked in bronze under the direction of Donatello. Giovanni di Pisa, by far the most talented of Donatello's assistants in Padua, is known to us through a more recent large work, the magnificent terra cotta altar in the Chapel St. Jacobo e Christoforo in the Eremitani. The exquisite cupids which climb about in the mouldings and on the borders prove him to be gifted with an eminent talent for small plastic. It is probable that his premature death, which occurred in 1464, limited his production. Certainly, we have no knowledge of any statuettes which, by reason of their similarity with the figures on the altar, can be ascribed to him.

BARTOLOMEO BELLANO

(? about 1430—1498)

12. Bellano, Bronze Relief with the victory of David over Goliath in the Sacristy at Padua.

It has not, up to now, been possible to throw any light on the relationship existing between Donatello's pupil Bartolomeo Bellano and the master during their joint stay at Padua. It is, however, shown that he came to Florence to assist Donatello upon the pulpit at St. Lorenzo. His authenticated sculptures, especially his bronze reliefs richly covered with figures on the choir screens of the Santo, permit us to trace with exactitude a number of small bronze figures to him. During his lifetime Bellano was considered to be the greatest sculptor of North Italy. When the Sultan Soliman requested the Republic of Venice to send him the best painter and the best sculptor Gentile Bellini and Bellano were (1479) despatched to Constantinople. Bellano's monumental works justify this fame as little as does his collaboration in Donatello's St. Lorenzo pulpit at Florence, or his bronze reliefs with episodes from the Old Testament on the inner side of the choir screen at the Santo which were made after the year 1488. All these reliefs exhibit a great lack of appreciation for composition, as well as a more or less childish overloading of numerous small figures almost detached from the background, awkward in position, and characterised by an exaggerated expression bordering on caricature. Their ponderous forms, the hard folds of the drapery — which looks as though it were cut with a chisel, and gives the drapery, where it is thin, the appearance of crumpled paper — together with the coarse hair, and the almond shaped eyes with the perforated pupils, are so typical that the master is easily distinguished. Several small figures show the pronounced character of these works, but they are far

superior to the larger compositions of the artist. Being executed with great care, they rank with the most appreciated bronze statuettes of the 15th century.

Amongst these is one of the artist's leading bronzes and his masterpiece, "David Placing his Foot on Goliath's Head.' For a long time this passed as a work by Donatello (plate XX). The first glance shows that Bellano had the master's bronze figure of "David" in his mind when he created the work. This principally accounts for its easy bearing; but the youthful hero is here the incidental figure of a youth who has happened to meet with an adventure which seems to occupy his mind in a half proud, half timid manner. The execution is exceptionally fine, and the folds of the dress are, though characteristic of Bellano, very well conceived — even extremely tasteful. If a further reason were required for the attribution of this bronze to Bellano it is sufficient to look under the concave base. David and his herd are here represented in a small and sketchy relief, the style of which as well as the chiselling are precisely after the character of the David relief in the Choir at the Santo (illustration 12). It seems as if this figure, which is surely a work from Bellano's own hand, has not been reproduced by his pupils. We find, however, about a dozen specimens of a smaller statuette of "David". All of these must be ascribed to pupils of this master, and they appear to be replicas of a first sketch of the "David" in the Foulc Collection. One of the best specimens of these is shown in the Victoria and Albert Museum (plate XX). The movements are not so unrestrained, the expression of the charming little head is girlishly shy, and the folds are only faintly indicated. The modelling rather differs from that of Foulc's "David", as well as from the corresponding figures grouped below. The folds and the hair have not the sharp appearance of being carved in bronze, but are only slightly graved on it. This is obviously because the preliminary wax model has not been finally tooled. Several of the undermentioned figures are, though showing the same execution, yet so like Bellano's above mentioned one that we are strongly inclined to group them among works of his school.

13. Bellano(?), Atlas, Collection Max Kann, Paris.

A more massive character figure of "St. Hieronymus extracting the Thorn from the Lion's Paw" in the Gustave Dreyfus Collection in Paris, (plate XXI) also exhibits every sign of this artist. Compact, even a little plump or heavy in the construction, but of superior movement and full of vigorous power, the small lion is almost fanciful. A statuette in the Berlin Collection, (plate XXII) the "Hecate", forms an interesting contrast to this Hieronymus on account of its slim structure and lively bearing. It demonstrates Bellano's varied talent, and is a better example than most of the master's other works in respect of originality of conception. The way in which the artist has transcribed the "Three Headed Goddess" by a triple faced head, and the arrangement of the faces and their characteristics (including the construction of the figure and the profiles), prove an aptitude and sense for beauty that are rarely found elsewhere in Bellano's work. A still more fantastic figure related to this is mentioned by Anonimo in the collection of M. M. Benavides. It is a nude figure without arms sitting on a crocodile. Probably, this figure has been influenced by certain of Mantegna's allegorical creations.

Of equal value, and ranking in fame with Riccio's "Horseman" at the Spitzer auction, was another bronze attributed to the same master, a "Neptune". This recently came into the possession of Pierpont Morgan, who obtained it from the Hainauer Collection. The National Museum at Florence contains a replica, (plate XXIV) but it is inferior in quality, and the sea-monster is rather different in design. The same museum also possesses a smaller and somewhat different copy of a single "Neptune", which, judging from its rich general forms, must be a later work. The sea-monster by itself has frequently been reproduced for the writing tables of learned Paduans. In these cases a shell is fixed on the tail for the ink, and another flat shell is inserted between the fins for the sand. The somewhat stern bearing and the handling of the hair exclude the

old attribution to Riccio, since they are characteristic of Bellano. "The Neptune" is a superb energetic figure as it appears in the solitary specimen from Bellano's own hand in the Pierpont Morgan Collection. It is, however, seen to less advantage in the inferior replicas in the Florence collection, partly owing to the fact that the monster on which it is placed probably did not belong to the group. Another very original figure, showing a most striking relationship to the "Neptune", is the upward gazing "Atlas" or "Hercules' in Max Kann's Collection in Paris. The position for the balance of the (missing) globe is exceedingly skilful; the rough and sketchy hands are the same as those of the Hieronymus in the Dreyfus Collection; and the folds of the short and double belted clothes are more simple and regularly placed than usual, and are something like the handiwork of the younger Lombardian (illustration 13). Similar in execution, especially as far as the hands are concerned, is a little female figure stabbing herself with a dagger, in the Kaiser Friedrich Museum (illustration 14). Judging from the trunk of the tree to which she is attached, this is probably a Dido. Resembling these in execution, but finer in movement and almost as graceful, is a similar study of a Venus holding her drapery in the left hand, in the Ashmolean Museum (plate XXII). This figure is a free adaptation from an antique model.

14. Bellano, "Dido". In the Berlin Museum.

A very original figure showing a certain relationship with the old face in the head of the Hecate is the Witch lying on the ground and gazing upwards with intense excitement, in John P. Heseltine's collection in London (plate XXIII). At first sight this figure seems through its vivacious movements, as well as through its exaggerated forms, to be a work of the baroque period, in chiselling and detailed representation of the ground, but the solid casting at once indicates the earlier period. In addition to the Hecate, we possess yet another small subject figure (plate XXIII) the Camping Shepherd Boy and his Dog, in the Kaiser Friedrich Museum at Berlin. This, from its disposition and naturalistic handling of the ground, is closely related to the Witch, and, despite the fact that it is only a rough and sketchy cast, shows both its pronounced 15th century qualities and Bellano's style.

15. Bellano (?), "The Poet" in the Berlin Museum.

The attribution of the Witch to Bellano is further supported by a pair of the most characteristic compositions of the 15th century. These are the "Tartarean Rocks" in the Figdor Collection at Vienna (plates XXV and XXVI). Compared with the reliefs in the Santo, these undoubtedly may be regarded as works of Bellano. The strange absence of style exhibited by them in the lack of concentrated composition, the accumulation of almost detached figures, and the combination of different subjects on one plane, as well as the naturalistic handling of the ground, are likewise to be observed on the "Tartarean Rocks", where the various tortures of the Greek Hades are depicted on a couple of elevations little better than molehills. The furies here correspond absolutely with the "Witch", as well as with one of the faces of the Hecate. The figures of the tortured coincide, in their construction, with the nude figures on the reliefs, as well as with the statuettes which we have endeavoured to identify as works by Bellano. These two "Rocks", which in respect of casting and chiselling are executed with the same mastery as is the Hecate, are of extreme interest to us, since they show the renaissance art comprehension of the antique myth. It is probable that to works like these Bellano owes the fame he enjoyed amongst his contemporaries.

Provided they may be correctly ascribed to him, Bellano's most important works would include the "Runner" in the Morgan collection (plate XXVII) and the "Falconer", in the Kaiser Friedrich Museum (plate XVIII). Both are executed with a refined sense of observation and a bold freedom that are not to the same extent characteristic of any

16. Bellano (?), "Judith" in Berlin Museum.

among his other works. The "Falconer's" undeviating attention fixed on the (now missing) falcon sitting on his outstretched right hand, whilst he keeps a stick (also now missing) in his left hand in order to control the bird, and the cautious way in which he steps forward, are observed with the same mastery as that with which the body is represented under the ragged garments. In a similarly striking way is depicted the hopeless suspense of the "Runner", with its vigorous movement and expression. The body is executed in the same simple and broad manner, but it is specially well conceived. The entire fashioning indicates a Paduan successor of Donatello; the construction of the heads, the handling of the hair, together with the drawing of the eyes, and other details, point to Bellano. Both figures, the "Falconer" in particular, are amongst the finest bronze statuettes of the early renaissance.

A couple of very original small figures, which, with still less certainty, can be ascribed to Bellano, should be mentioned here. As subjects they differ very greatly from the master's usual ones, though they are more closely related to him than to anybody else. Both are in the Kaiser Friedrich Museum at Berlin: "The Poet with the tragic Mask in his Hand" (illustration 15) and "Judith with the head of Holofernes" (illustration 16). It is probable that they were originally intended for parts of utensils, handles of bells, or some similar object, and for this reason they are only rough casts. "The Judith" is further remarkable from the fact that it is depicted quite nude.

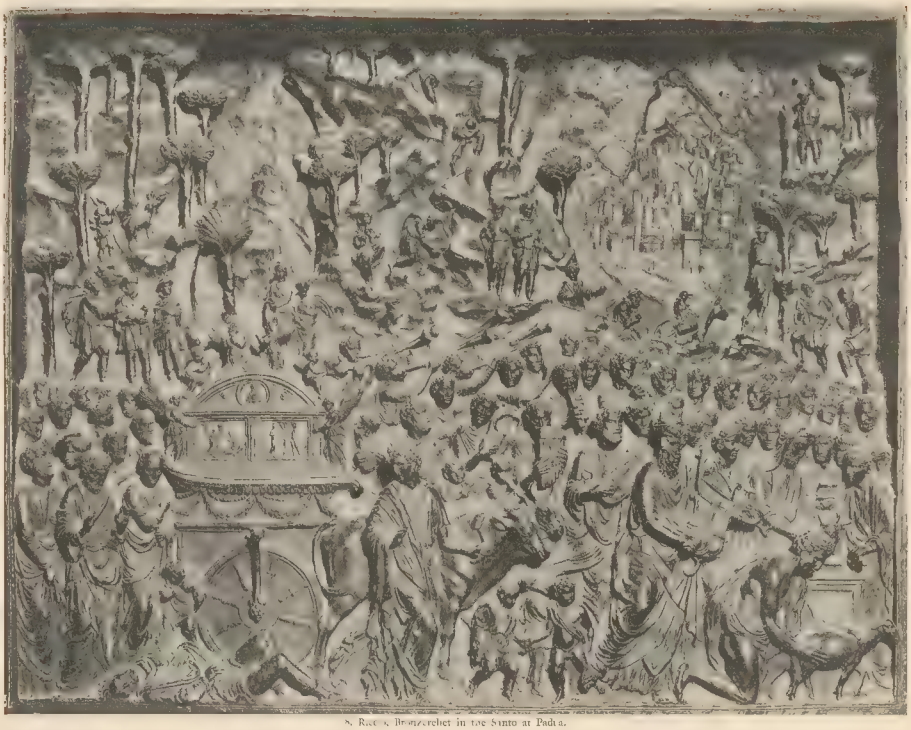
These two sketchy figures point to an artist who, though closely connected with Bellano, nevertheless shows such marked deviations from Bellano's manner that he cannot be identified with him. The only specimen, among the statuettes, which is at present known to us is the self-castigating Hieronymus in the Kaiser Friedrich Museum (plate XXII). This master has the same rough solidness and Bellano's caustic naturalism, but a superior knowledge of anatomy and a finer execution of all details. Characteristic signs of this artist are the arrangement of the thick draperies, which appear to be gathered into twisted folds, and the similarly waved strands of the hanging beard. The manner in which he models the breast and shoulders, and draws an ear or an eye, together with the movement of the figure and the way in which, through this movement, the ascetic expression has been obtained, reveal an artistic comprehension which neither Bellano nor any other 15th century bronze artist at Padua possessed. On this account he approaches the contemporary Florentine masters, although he does not equal them in respect of bold conception and broad handling.

The much admired figure of the "Athlete", attributed to Pollaiuolo in the Florentine bronze collection, very nearly approaches this Hieronymus. The figure is that of a nude warrior who endeavours to guard himself from the attack of his enemy. (Plate XXVIII.) The anatomy, the concentration of the body for the critical moment, and the precision with which this has been expressed, together with the rough and somewhat coarse forms, are related to the Hieronymus. In any case, however, this figure is a Paduan one and utterly different from the art of Pollaiuolo, to whom it was formerly ascribed. A companion figure corresponding in size, appears to be the "Athlete" in the Beit Collection in London, a naked warrior, who rushes on his opponent (plate XXVIII). In the case of both figures the sword and shield are omitted; the casts were probably trial-pieces of the artist, and they are hardly touched with the tool. The second figure is inferior in action and expression, and in its anatomy more superficial than the athlete of the Florentine Collection. This is perhaps because it was only a copy by a later hand.

ANDREA BRIOSCO, CALLED RICCIO
(1470 to 1532).

17. Riccio. Portrait-Bust of Artist in the Louvre and the Vienna Court Museum.

Through Andrea Briosco, a pupil and fellow townsman of Bellano, the small bronze plastique reached its highest development. Though by origin thoroughly quattrocento in his art, Riccio became somewhat influenced by the renaissance style which gradually grew up round him at Venice. This is to be observed in all his more important compositions, especially in those of larger dimensions. Among such are the reliefs from the Torriani Monument now in the Louvre; on both of the reliefs on the screen at the Santo (illustration 18), and even in several of the scenes on the great candelabrum; as well as on the bronze reliefs at the Doges' Palace; and so forth. All these works from the artist's middle or later period exhibit, to a certain extent, the influence of a sham classicism, and a sober calmness and monotony. On



S. Riccio. Bronzerelief in the Santo at Padua.

his small single statuettes, however, the influence of a Giorgione's or a Titian's art has had only a spirited effect. These are of more life-like movement, of finer execution, and truer to nature. Their forms are fuller and more beautiful, and they are more varied and individual than the majority of his reliefs. Riccio devoted a special care to these statuettes and they are as a rule, as far as they have come down to us as examples from his own hand, studied from nature with a rare conscientiousness and with a style that is seldom associated with that period, and with that branch of art.

These statuettes have been cast with very great skill and only slightly chiselled. The result is that they exhibit a freshness and an artistic sensibility that, owing to excessive chiselling, are lost in the larger works. For the figures of Riccio, who has preserved for us his likeness in one of his reliefs as well as in a small bust (in the Louvre and in the Hofmuseum at Vienna, illustration 17), we possess indeed but scanty contemporary evidence. Only the "Vasebearer" is sufficiently described by the Anonymous in the collection of Marco Mantova Benavides at Padua to enable us to recognise it with great probability in the small bronze figure of the Kaiser Friedrich Museum (plate XXXII). The accredited reliefs, plaques, and utensils, however, offer us so many points of comparison that it is not so difficult to recognise his hand on those statuettes to which tradition still frequently attaches his name, as is the case with any other master of the time.

Riccio's creations of small bronzes are by far the most prolific and most varied of the renaissance. More than seventy separate figures and utensils can be traced to him. Amongst these about half are specimens from his own hand; and several of them show great and distinct variations. If we thoroughly examine his authenticated works we are struck by the fact that certain details are repeated with pronounced regularity. Thus, the small flat shell which is scarcely ever missing in his

ornaments, (and which he has a predilection for placing as hair decoration even on harness, and on plinths), likewise the small wreaths and the slender stalk like ornaments, frequently masks sphinxes and other fantastic creations from the animal and plant world. These are only external signs: but just as the divining rod indicates the presence of water so these indicate the master, who is soon recognised by attentive observation in respect of type, construction, and execution.

The "Mounted Warrior" is one of Riccio's most celebrated works. It is now in the collection of George Salting, (plate XXX), who obtained it at the Spitzer auction. This is the only specimen which has been executed by Riccio himself. It exhibits a freer handling, and the ornamentation on the helmet and shoes is richer and more characteristic than usual. In this particular example, the spirited horse is Riccio's own creation; but replicas by his pupils are to be seen in the collections of Beit, Prince Liechtenstein, Pierpont Morgan, and also in the Kaiser Friedrich Museum, and elsewhere. In these the "Rider" always sits on a horse, copied from one of the four Greek horses of St. Mark. This booty, brought back by the Venetians after the conquest of Constantinople, was so celebrated that collectors preferred copies to Riccio's own creation. They were not far wrong. Still, although the horse harmonises very finely with "The Shouting Warrior" in respect of movement and appearance of excitement, it is not equal to the Greek war horses so far as conception of form is concerned.

The almost quarter life size "Moses" statuette, which belongs to Madame André-Jacquemart of Paris, (plate XXXI), is one of the artist's extremely characteristic and vigorous figures. This "Moses", with its peculiar ram's horns lying close on the skull (as they are to be found on the masks of the large candelabrum) corresponds fully, in type as well as in bearing and drapery, — which here retain a sober and somewhat antique style,—both with the figures on the relief in the Santo, and also with those on the candelabrum. Among the principal bronzes of the Davillier bequest in the Louvre is the "Arion Accompanying his Singing with the Plectron". This is closely related to the "Horseman". By reason of its movement, rough structure, and the antique armour and the overloading of rich decoration, this specimen probably belongs to the Master's early work. Resembling

19. Riccio, The Bronze Candelabrum in the Santo at Padua.

it to a considerable extent is the head of St. Sebastian in the same collection, but the expression is more yearning, (plate XXXI). Another example of this figure is in the Gustave Dreyfus collection. A work of the same nature as the "Arion", and full of vigour and vitality, is the "Hephaestos at the Anvil" in the collection of Martin Leroy at Paris. The nude "Herdsman with his Goat" in the National Museum at Florence (plate XXXIV) finds a corresponding counterpart in the "Temple Guardian holding the Sheep" on the relief of "David in front of the Ark of the Covenant" in the Santo. A comparison between these two distinctly shows that the artist expended far more attention and effort on the figures than on the overloaded compositions of his reliefs.

20. Riccio, "Slave" in the Court Museum at Vienna.

Thanks to the Carraud bequest, the Florentine Collection possesses one of Riccio's most splendid nude female figures. Speaking generally, this is probably one of the finest specimens of the Italian renaissance. It is known as the "Figure of Abundance", (plate XXXIV). The artist has made her rather well developed, like one of Palma's beauties, but full of spirit and pulsating with life. The Juno-like head is wreathed with rich and tastefully arranged hair, festooned with pearls and a diadem, and the little shell in the centre ornament is not missing. The young boy she holds in her arms corresponds accurately with the children in the artist's reliefs. Two other nude female figures exhibit the same conception of form, but are of somewhat more slender construction and lively movement. On this account they gain quite a special charm. The one belongs to Martin Leroy in Paris, (plate XXXII), and represents a "Bacchante" who plays the cymbal in a half kneeling posture. The other is "Susannah, in Dread by the Elders, Crying out and Fleeing from the Bath", in the collection of Pierpont Morgan, (plate XXXII). The artist has known how to present the lively movement in a manner that is most expressive and truthful, and at the same time thoroughly statuesque. Even the way in which "Susannah" shows her alarm by loud screaming is not at all ungraceful. Her head seems to be a counterpart of the head of Riccio's "Warrior" loudly shouting out his war cry.

The body of the "Baccante" shows, in its chosen position, the most varied and beautiful lines from every side.

As a contrast to these extremely animated figures Riccio has created a nude sleeping female, (plate XXXIII). It equals the already mentioned female forms both in respect of natural position and in freshness of the wax casting, which has been left with very little chasing. The artist has made his model true to nature, even to the smallest detail, and the model was apparently the same young woman whom he employed for his study of "Abundance" in the Bargello. Even the mouth half opened in sleep is far from being unaesthetic; nay, it even increases the impression of spontaneity and naturalness. The reason why this beautiful sylph leaning against the root of a tree has fallen asleep is suggested by the figure of a seated satyr in the act taking a double flute from his mouth. This figure, which equals the nymph in respect of refined movement and vital conception, is a similar characteristic creation of Riccio. It is now in the Ashmolean Museum at Oxford, (plate XXXIII). Obviously these two figures are companion pieces. It is probable, accordingly, that the artist meant to represent Pan and Syrinx sent to sleep by that deity's playing. The beautiful youthful body of Pan closely resembles that of the "Herdsman with the Goat" in the Bargello Collection, but it is more animated and superior in execution. The National Museum at Florence possesses a graceful little draped female figure, forming part of the group "Europa on the Bull", (plate XXXV). It is true that the indolence suggested by the entirely naturalistic execution of the Bull, and the calm bearing of the Europa, combined with the easy movement of her hands, do not altogether give the impression of a rape. The suggestion of the body under the graceful draperies shows those firm and solid forms which are so characteristic of Riccio. This magnificent cast is almost an untouched "cire-perdue".

The artist had a decided preference for creating figures of daily life. A considerable number of these have been preserved to us, and are either his own handiwork, or may be ascribed to his school. It is true that the subject is usually Biblical. Thus in several small figures of a walking youth carrying a fish or some light burdens we recognise the youthful wandering Tobias (plate XXXVI). The same is to be observed in the somewhat larger figure with a dog in the Museum at Florence. (The Berlin Museum contains an inferior example of this figure in which the dog is missing.) Other examples again are found in the little boy with the fish and a fishing rod on his back, and the two walking boys in the Berlin Museum and the Vienna Court Museum. How, in replicas, this small figure often shows slight variations from the original is proved by the specimen of the youthful "Tobias" in the Berlin Museum which holds a purse in his right hand, instead of a fish.

All these small figures, however, are probably not works by the master himself, but are replicas made by his pupils, while they are frequently only later copies.

This wandering young Tobias is closely related to the figure in the Kaiser Friedrich Museum in Berlin of the "Boy chasing a large Cricket" which has taken refuge in an old gnarled willow, (plate XXXVI). The inkstand hangs on a lower branch and the powerful roots, modelled like grotesque masks, are arranged to contain the sand. Similar realistic figures of children have very frequently been repeated. These serve as bearers of inkpots, either with shells on their backs, or with a small barrel at their side. They are not all by Riccio's pupils, as many are made by ordinary artisans, and in these latter specimens the artist's characteristics have of course been almost lost. For this reason it is not always easy to recognise Riccio's hand in them. The most original and one probably made by the master himself, is a little "Nigger Boy crouching over a Vessel, at which he is warming Himself" in the Trivulzi collection at Milan, (plate XXXVII). I only know this figure through this single superb specimen.

The pleasure Riccio took in creating animals and the comprehension he showed of their character have already been demonstrated to us in different figures and groups. Though it seems as if he were not very well acquainted with the anatomy of a horse, one must admit that his idea of the Bull under Europa is certainly very well conceived. He is most successful in his rendering of goats, an animal to which he appears to have devoted quite a special study. It is by these studies that his fantastic satyr figures have largely profited. He has even distinguished the different breeds of goats which at that time were to be found in Italy. The same long-eared variety which we find in the group of the "Herdsman and Goat" in the Bargello, (plate XXXIV), is also repeated as a mount for a little satyr. One example of this is in the Kaiser Friedrich Museum, and a second in the Beit collection in London. Another kind of goat, with long curved horns, and flowing beard and mane, is to be seen in two specimens, one in the Bargello, and the other in the Kaiser Friedrich Museum. In the latter collection is also to be seen a goat with short horns. Here the animal is represented bleating and stretching one of its hind legs far back. It is executed with quite a special power of observation, (plate XXXVIII). Another specimen is in the collection of John P. Heseltine in London. Later on we shall group together other animals, of which several specimens are equally well studied, but are difficult to attribute to any particular master. Amongst these some might be traced to Riccio, especially the crayfish, toads, stag-beetles, and similar small animals which so often have been used to give animation to the shell subjects which were employed as inkstands, (plate XXXIX). We also find other animals made by Riccio on his door knockers, lamps and so forth, (plates LVII and LVIII).

The fame of Riccio was especially supported among his contemporaries by his bronze utensils and bronze vessels. It was due to that fame that in the year 1507 he was commissioned to execute the enormous Easter Candlestick which stands in the Choir of the Santo at Padua, (illustration 18). Though this work is of very skilful construction and of rich and ingenious conception while the details are full of superb figures and compositions, it is, nevertheless, inferior to many of the smaller utensils which came out of Riccio's studio. This is due to its exaggerated size, and its repetition of connected subjects and overloading. With all its variety the decorative effect is specially obtained through the arrangement of the figures. In its principal forms, however, fantastic though these often are, it closely follows antique models. The fabrication of everyday utensils of that period shows a considerable effort to imitate antique Roman models. These were then converted to their own use. It is certain that the Renaissance Italians considered them to indicate the most perfect taste and loved to surround themselves with them, since they were thus always reminded that they themselves were the descendants of that proud old race which lived in Ancient Rome. These utensils are chiefly for the writing desk that this humanistic epoch, especially the professors of the University town of Padua, loved to decorate. The list includes inkstands, candlesticks, lamps, table-bells, small boxes for pencils and quills, also vases

20. Riccio, Bell.

21. Riccio, Bell.

cups, candelabra, and incense burners etc., for their reception rooms. Among them are a considerable number from the hand of Riccio. These are the most beautilful of their kind that the Renaissance period has left us. Several of these utensils can be characterised as such only in a figurative sense. Small figures similar to those mentioned above often have a shell at the side. A cornucopia, held in the arm and intended for the reception of a candle or similar object, is attached, and thus the object is converted into an inkstand, candlestick, or other utensil of the kind. Among these, in all probability made as companion pieces, are a kneeling satyr with goat horns holding a shell and a horn, and also a crouching youth bearing a shell on his shoulder, in the Kaiser Friedrich Museum, in the Pierpont Morgan collection, and elsewhere (plate XXXX). The latter is closely related to the "Herdsman and Goat" in the Florence Museum. In the same class must be noted the "Sea-monster with a Nymph on its Back", of which the finest specimen belongs to Mr. Morgan, (plate LXI), and the "Atlas" with the globe arranged as a lamp (surmounted by the Child Christ) with a vase for ink on the triangular base. This bronze is very often reproduced, but it is really complete or as fine as the one in Mrs. Taylor's collection in London, (plate LXII). To the same class also belong the frequently repeated kneeling and crouching goat-legged fauns of which we here reproduce several fine specimens from the master's own hand that are to be seen in the Bargello, the Wallace Collection, the Vienna Hof Museum, and the Collections of Mr. Foulc and Madame André, (plates XLII and LXIII).

The large candelabrum at the Santo shows several closely related figures of fauns and satyrs, which are repeatedly placed on the corners. Vulgarised copies, generally somewhat smaller, or reproductions of inferior quality, are often met with. Almost as frequently is to be seen the group of a sitting faun with a female faun, or a little goat-legged creature at his side, (plate LXIV). They hold, or originally held, a cornucopia or similar instrument in the lifted hand. This was intended as a socket for a candle, and the shell, attached to the base, which is usually triangular, held the ink. There is not a single specimen of these groups that is to my knowledge the work of Riccio's own hand. A still finer but smaller group complete as cover for an inkstand is in the Ashmolean Museum at Oxford, (illustration 20). This inkstand itself is a modern copy of the Borghese inkstand by Cellini. The group consists of a chained fawn sitting on a fantastic plinth, with a nude "Pomona" holding a basket full of fruit on one side and a small Eros on the other. This is perhaps an allegorical description of the "Punished Passions". Each of these three figures is occasionally met with in good specimens, the "Pomona" in the Kaiser Friedrich Museum, a similar one in the collection of Gustave Dreyfus in Paris, and the chained faun in the same collection. Mr Dreyfus also possesses a similar seated female faun of the same size holding the thunderbolt of Zeus in her hand. This possibly belongs to a similar group which is unknown to me, but was perhaps made as companion to the former, (plate XLV).

Riccio's small lamps were as much appreciated as his inkstands. On these he modelled acrobats, grotesque heads, crouching dwarfs, or fantastic mongrels. Some of the best specimens are in the Bargello, the Wallace Collection, the Vienna Hof Museum, (plates XLVI—XLIX), the museum at Modena, and the Morgan and Rosenheim collections in London, reproductions of which are here given. Several others, however, are frequently met with, usually of inferior fashion and rarely complete. As a rule they were placed on an eagle's claw which gave them an artistic design and a firm stand. The most remarkable specimen of this kind is in the Copenhagen Museum, and shows a turtle swimming on the top of an eagle's claw and surmounted by a crouching faun, (plate L). This same peculiar basis was employed by the artist for his twin Candelabra. On the top of the eagle's claw is usually a mermaid with two tails, at the points of which are sockets for candles. Out of the dozens of slightly varied specimens we have chosen two for reproduction here, each one of a pair, one belonging to the Ashmolean Museum (with the initials, and coat of arms of Agostino Chigi), and the other to Mr. Foulc in Paris, (plate LI).

A taller lamp in the Ducal Museum at Brunswick, (plate L), exhibits a richer construction in candelabrum style with an antique "Athena" statuette on the top. The chained fauns, the sphinxes, the masks, and the ornaments, all show very characteristic motives of Riccio. Other utensils of the same kind are also decorated with small reliefs. For the most part these are the celebrated Riccio placquettes which the master created for this purpose; but others will be found only in these quite unique specimens. This is the case with the peculiar triangular candelabrum in the Vienna Hof Museum, (plate L), on the upper part of which are to be seen figures of chained naked men. These, like the Brunswick lamp, are Riccio's own work. The same is also the case with regard to a couple of inkstands in the Wallace Collection, and in Mrs. Taylor's collection in London, which are almost a repetition of the lower part of the above mentioned lamp (plate LII). On the corners of the triangular construction are placed fauns in chains crouching in a sitting posture on some masks, and the cover is similarly decorated with such a figure. Occasionally a chained female faun is also to be seen. The reliefs on the three sides of the inkstands in the Wallace Collection are compositions by Riccio that are unknown elsewhere. On Mrs. Taylor's specimen are repeated three of the known subjects from the "Labours of Hercules" by Moderno.

22. Riccio, Cover of an inkstand in the Ashmolean Museum at Oxford.

This fact raises the question, which is also accentuated by some of the artist's other placquettes, as to whether Riccio, when creating new ideas, did not hide his individuality behind the pseudonym of Moderno (in contrast to the proud name of Antico) with which Pier Ilario Bonacorsi signed his copies from the antique.

A pair of lamps, in the form of boats, fully shows the pleasure Riccio derived from fantastic shapes and decorations. One, quite intact, belongs to Baron Gustave Rothschild in Paris, (plate LIII), and the other to the Victoria and Albert Museum in London, (plate LIV). The body of the ship on the former is embellished with Dancing "Putti", and the stern is ornamented with a mask, the one in London has on each side a procession of Nereids, divided in the middle by a circle containing the raised figure of a "Wind God". The thin legs inclined outwards, and the long spiral-shaped handles with heads, are as characteristic of the master as is the decoration of wreaths, shells, dolphins, and "Putti". Very closely related in the construction of the handles and legs, but thicker and stronger, is a tall three-sided lamp of which one example is in the Louvre and the other in the National Museum at Munich. Both specimens are embellished with "Putti" and Female Fauns, and on the back is a placquette, (which is frequently met with by itself). The missing cover could be reconstructed by means of a small cover in the collection of Gustave Dreyfus in Paris which must have formed part of an exactly similar lamp. More graceful, owing to their simplicity, are several smaller lamps of ordinary antique design, the flat relief ornamentations of which are as full of invention as they are well arranged. The most remarkable of all is in the Ashmolean Museum, (plate LVI), and has the same hook-formed legs as the boats. A second similar, but somewhat smaller, specimen belongs to the Kaiser Friedrich Museum, which also possesses another of still stronger and more simply decorated design. The same Museum also contains that often repeated and fine little lamp with the placquette on the cover. A triangular inkstand with placquettes, known through quite a large number of repetitions, has preserved

23. Riccio, Lamp with inkstand in the Taylor collection, London.

its old cover only in the specimen belonging to the Kaiser Friedrich Museum. This cover has for its ornamentation a small figure of a striding Fury, (plate LVI.) Simple inkstands, usually triangular in form, in which the lower parts are either adaptations or copies of one or the other already mentioned utensils, are either works from Riccio's studio, or else emanate from Padua, where they were manufactured in considerable numbers. They are frequently met with in collections. Their embellishments are simple ornamentations surmounted by a little figure of a satyr, or something similar. These are also copies taken from larger subjects. To Riccio's studio must also be ascribed similar pieces with single animals, crabs, snails, toads etc. — of which, for example, the Duke of Devonshire has a complete set at Chatsworth. Resembling these simply designed lamps and inkstands in their decorative scheme are several superb bells showing reliefs of Bacchantes, or "Putti" supporting escutcheons between them, which may be seen in the National Museum at Florence, in the Salting collection in London, and in Dr. Figdor's collection in Vienna, (illustrations 21 and 22). The Berlin Museum of Art Industry is the owner of a little scissor-case by Riccio of quite remarkable decoration. The National Museum at Florence possesses the fragment of a small utensil with a handle of peculiar workmanship (plate L). The use intended for it is not quite clear, but I should say it is in its decoration the finest of all Riccio's known works. It gives one the impression of having been originally executed in gold. Riccio also made door-knockers and door-handles. The door-knocker with the figures of Romulus and Remus, and expressive masks, in the Hermitage at St. Petersburg, (plate VLII), is one of his most free and effective works. Simpler but purer in style, and if possible more energetic in composition, is the one designed as a dragon holding a bull's skull in its claws in the collection of Count E. Pourtalès, now at Munich (plate XXXVIII). Belonging to Riccio's school are a couple of similar knockers in the Berlin Museum of Art Industry (plate LVIII). Two door handles, one in the Simon collection in the Kaiser Friedrich Museum (plate LVII), and the other in Pierpont Morgan's collection, are with similar skill represented as winged mermaids with wide spreading tails. Two of the magnificent large sphinxes forming corners of the candelabrum of the Santo Choir have been changed into two firedogs, and are in the collection of George Salting in London, (plate LVIII). They are almost identical with the originals, and their execution is not inferior.

We have still to mention the larger bowls which belong to Riccio's masterpieces. The imposing shallow vase in the Vienna Hof Museum is of striking and large conception, (plate LX). In this case the figure decoration and ornament are balanced in a most harmonious manner, and appear to have been worked out of the solid, and not — as is the case with the majority of utensils of contemporary Paduan craftsmanship — merely applied to the smooth surface. The fact that very little chiselling has been employed, and then only in a broad manner, helps to heighten the effect. A couple of richly decorated incense burners by Riccio, of an important size and very beautiful construction, are in the possession of Sir Julius Wernher in London, (plate LXI) and Baron Gustave Rothschild in Paris. The former shows a resemblance to the „Ballot Vase" in the Museo Civico at Padua, (plate LXI), which a successor of the master executed soon after his death. This is proved from documents discovered by Lazzarini to have been executed for the Town Hall, between March 1532 and February 1533, by a sculptor and caster named Disiderio. The sum paid for it was 172 lire. The forms and the figure are softer and more advanced than those characteristic even of Riccio's latest works. It is probable that this hitherto unknown maestro, Desiderio, was a pupil of Riccio.

24. Riccio, St. Martin, bronze relief in the Doges' palace.

THE NORTH ITALIAN MASTERS UNDER PADUAN INFLUENCE

SPERANDIO, ANTICO, GIOVANNI DA CREMONA, AND OTHERS

SOME vigorous bronzes of Riccio's environment have still to be mentioned. Though they come very near, and are most probably Paduan works of the end of the 15th and the beginning of the 16th century, they nevertheless differ too much from his style to be ascribed to him. I am unable to give any names to them, or even to suggest any. The chief work is a group belonging to Count Camondo in Paris, "Mercury before the body of Argus", (plate LXI). Compared with Cellini's well known group of the same subject, it shows in a most striking manner the difference between the quattrocento and cinquecento conception. Everything in Cellini's group aims at a beautiful silhouette, abundant movement, and elegantly picturesque effects of form; but in this, all the master's efforts are concentrated on the characteristic rendering of the motive which he expresses with an absolute and almost brutal truthfulness. As a butcher clutches his beast, so has Mercury grasped the body of the slain Argus in order to cut off his head. The legs of the lifeless body hanging over the base shocked the artist's sense as little as did the ungraceful position of the victor. They appeared particularly characteristic of both the subject and the moment. In this respect as well as in the natural representation of both the naked bodies, this carefully modelled group is truly a small masterpiece.

The pair of statuettes placed together on plate LXII stand nearer to Riccio than the above mentioned group, which even exceeds this master in its realism.

The "St. George" (in the collection of Gustave Dreyfus), so vigorous in its movements, and one of the few figures of saints amongst the thousands of existing bronze statuettes, is so closely related to Riccio in its composition that it may be ascribed to him. The same applies to the figure of the chained "Lucifer" with its strong and vigorous execution, in the Museum of Belluno. It is full of expression, and is closely related to Riccio's later manner. The "Neptune" (?) in the Kaiser Friedrich Museum is too sober in conception to be attributed to Riccio: it represents a nude youth of military bearing with a helmet on his luxuriant head of hair, holding in his left hand, by the tail, a large fish springing upwards. Very characteristic of the Paduan school of that period in regard to the naturalism of its choice, and its execution of the motive, is the beautiful nude figure of a young girl climbing, in the Benda collection in Vienna, (plate LXIII).

25. Paduan Master about 1500. Dwarf on the Snail. Hermitage, St. Petersburg.

The figure of a nude dwarf, more than a third of life-size, riding astride on a snail (in the Basilewski collection in the Hermitage at St. Petersburg) is a perfect masterpiece, and is remarkable both for its extraordinary subject and beautiful execution, (illustration 25). It excels Riccio both by its fine movement and the natural execution of the body. This figure is related to two other existing examples of portraits of nude dwarfs differing only from each other in the hair decoration; one is in the Museo del Castello in Milan, and the other is in the Vienna Hof-Museum, (plate LXIII). The clumsiness and awkwardness of this fat ungraceful hybrid are superbly depicted. These, as well as the finer figure of the "Dwarf on the Snail", do not appear to be of Paduan or Venetian origin, where the refined taste for enjoyment of life was of too high a standard to take any very pronounced interest in dwarfs and fools. It is much more probable that we have to search for their masters at one of the neighbouring princely courts where the

arts at that period were so strongly influenced by Padua; at Mantua or Ferrara where sports with dwarfs and jugglers were in great favour. This fat misshapen creature is surely a truthful portrait, though here represented as a genre figure. Real portraits in miniature are very rare at this period. The little head of a small child, of which several specimens exist, (Kaiser Friedrich Museum, Gustave Dreyfus collection in Paris, Frau Oppenheim-Reichenheim in Berlin, and elsewhere), is kept more in character and was probably intended as a bust of Christ for a private altar (plate LXV). If such is the case we shall have to search for the master in Florence, where it was customary during the second half of the quattrocento to place in private chapels portrait busts of the children of the family as the youthful Christ or St. John.

In Florence alone these busts which decorated the chapels were, as a rule, individual heads and real portraits of boys of noble families. The more general treatment of this sweet head of a child points to North Italy. A very individual and splendid portrait bust is the almost half life-sized one of a bald-headed "Savant" in the Thiers collection in the Louvre, (plate LXIV). It is of refined expression and broad in execution. Of somewhat later period and more ordinary in composition is the small bust of a woman in the Benda collection in Vienna, (illustration 26). Two equestrian statuettes appear to be actual portraits and were probably made as models for monuments which were never executed. A principal work in this category is the rough but very effective equestrian figure of the Marquis of Mantua' Gian Francesco Gonzaga, (1466—1519) in the Louvre, (plate LXV). Compared with the medal by the artist this figure can in all probability be ascribed to Sperandio

26. Female Bust. Collection G. Benda, Vienna.

BARTOLOMEO SAVELI CALLED SPERANDIO

(lived circa 1430 to 1500)

The reverses of this artist's known medals show the same heavy type of horse, thick-set forms, and identical bearing of the horsemen. The fiery, but heavy, steed is of good action, and the iron horseman appears to be one with the horse. Yet, had this monument been executed it would never have approached the refinement of sentiment of the "Gattamelata", or the powerful and mighty conception of the "Colleoni", although it would still have been an equestrian statue of conspicuous merit. The model seems to have been made somewhat later than 1495, after Sperandio had entered the service of the Marquis, and was intended for a monument destined, like the celebrated altar panel by Mantegna now in the Louvre, to glorify the Prince's victory at Fornovo.

A similar equestrian statuette belonging to Mr. Bischoffsheim in Paris, (plate LXV), has similar characteristics, but is less powerful though more natural. The idea of riding is more strongly expressed in this figure, which is also executed with greater care. Neither horse nor man is very closely related to Sperandio. It is justifiable, however, to place this bronze close to his, especially as it was created very little later than the other. I know no other bronze statuette which with any likelihood could be attributed to Sperandio. The rough, superficial handling of his figures in the composition of his rare plaquettes, and on the back of his medals, as well as the little pleasure it gave him to finish his figures, make it improbable that he should have created these except on special occasions as rough-drafts. But at that time Mantua possessed a somewhat younger artist who became famous on account of his small bronze figures. This was Pier Francesco Ilari. We possess more documents referring to him than to any other North Italian artist working in bronze, and these documents throw an interesting light on the statuettes he executed, as well as on this particular description of small art generally.

Ant. and Tullio Lombardi, Tomb in St. Mark's, Venice.

PIER ILARI BONACORSI CALLED ANTICO

This artist, who was both goldsmith and sculptor, was probably born in Mantua, and when very young we find him already in the service of Gonzaga. As far back as 1480 he made the little medals of Ludovico's son, Gian Francesco Gonzaga, and of his wife Antonio del Balzo, if the inscription Anti is the Artist's signature, as is generally accepted, and is correctly interpreted as his. For a few years subsequently he was employed at Gian Francesco's small Court at Dozzolo, in the Province of Mantua, and stayed there until after his patron's death. He afterwards found employment with this man's brother, Lodovico, Bishop of Mantua, who made great efforts to obtain small bronzes from him. He then entered the service of Isabella d'Este, who employed him in Mantua for similar purposes, and also as adviser in the acquisition of antiques. Letters and documents frequently mention bronze statuettes which the artist was commissioned to execute, and even name them; but it has not been possible up to now to fix any of these with certainty. From this we can only gather that his works were always in the style of the antique, and many of them even copies of notable antique statues. That he gained a special reputation for these copies is proved by his designation of Antico. In cases where these copies are named — such as the Spinario, the Marcus Aurelius, and the Horse-tamers of Monte Cavallo — it unfortunately becomes impossible to point out which of the many known replicas of the two former are by his hand. Concerning the rest of the figures, the insufficient details of the subjects make it almost impossible to decide whether a work is a copy after the antique, or his own composition. Through their subjects, many prove themselves to be original creations, such as when the document mentions a Saint, a Faun with a socket of a candlestick, or an inkstand with the Gonzaga arms.

Although the documentary evidence is so uncertain, and gives but little justification for drawing conclusions with any certainty as to Antico's work, its general interest regarding the question of the importance of bronze statuettes during the Renaissance period is so great that we will briefly refer to it here. The first bronze statuettes by Antico mentioned in the letters in the Gonzaga archives were made for the Bishop, Ludovico Gonzaga. We learn from a later correspondence with the Marchioness Isabella, to whom Antico proposes to furnish reproductions of these works, that the matter in hand was an important number of statues after the antique apparently belonging to one suite, partly true copies, and partly in the style of the antique. These were about a "mezo brazo", or 13 inches high. When, twenty years after the making of these statuettes for Ludovico, the artist by desire of the Marchioness looked up his old models to prepare these reproductions, he found eight of the best well preserved. He commissioned a third person, the Magistro Zoan, to execute the casting and chiselling; we may probably recognise in this Magistro the sculptor, Gian Marco Cavalli, who in 1499 had copied Antico's "Spinario" by order of the Bishop. On the average the artist reckons about 25 ducats as the cost of the work on each figure, and it appears that Antico obtained about the same amount for the models but was willing to make a present of them to the Marchioness as a token of his gratitude to her. The correspondence specifies several of these statues; for example, an Apollo (probably the Belvedere Apollo, as otherwise that subject is wanting among the older Italian bronze statuettes); then we have the "Spinario", Hercules and Antaeus ("che la piu pella antiquita che li fusse"); the Marcus Aurelius ("il chaullo de Santo Iani Laterano, zoe Aellio Antonino"); a "nuta che inenochata in su una bisa schudelara"; and, as a companion piece, "il satiro che la chareza". Besides these we find mentioned the "Head of a Scipio", apparently also of small size.

The inventory of the estate of the deceased Gian Francesco Gonzaga, made after 1496, shows a larger record. Unluckily, the antique and the modern bronzes are not distinguished, but the former can frequently be recognised by the fact that they are alluded to as being damaged. The latter can for the most part be recognised, since their subjects prove them to be either copies after celebrated large statues, or else representations unknown to the antique. It seems almost certain that all these modern works are by the hand of Antico, since he was the only artist in the service of the Marquis for at least sixteen years. According to this inventory the statuettes which we can in all likelihood properly classify as works of Antico are the following: Uno Hercules de bronzo; La nuda del speghio, de bronzo; Lo Hercules dal bastono (with the club) de bronzo; Lo Hercules assetato, de bronzo; Una testa de uno putino de metalo cum li capelli d'oro; Una testa de uno putino che piange de metalo; Uno putino de metalo ghiamato pastorello; Uno cigante de monte a cavallo; El cavalo de Montecavallo de bronzo; El cavalo de Sancto jani cum Antonino suso; Uno beccho che excusa candelero; Una dona cum uno corno de abondantia; Una figura de metalo che ha uno serpo in mano; Dui fauni cum due lumere; Uno sancto de bronzo; Una figura de una dona cum uno speghio in mane et uno corno de abondantia; and Uno calamaro de bronzo cum l'arma de Gonzaga. As almost all the bronzes in the second part of the register are entered as damaged it appears as if the first part were devoted almost exclusively to modern works. This perhaps makes it possible that several of the busts mentioned therein, viz: that of a Caesar, a Pompeius, the "Figura de metalla ghiamata el villanello", "Una testa de uno zovane de mettale cum capelli d'oro", and others, might be attributed to Antico.

If we observe the subjects of the bronzes mentioned in the inventory, and which with more or less certainty can be ascribed to Antico, we observe that several of them have a close resemblance to Riccio's small figures: such as the Fauns holding a candlestick, the female figures holding a cornucopia, and the inkstand with the Gonzaga arms. The "nuda inginocchiata in su una bissa scudelara", with the "satiro che la careza" as a companion piece, recalls Riccio's "Sleeping Nymph", and the Sitting Faun who has sent her to Sleep with his Music, (plate XXXIII). Yet it seems to be a fact that with Antico exact copies after the antique predominate, while they are almost absent in Riccio's works; or if they existed at all they have practically disappeared amongst his own creations. Antico's chief employment as a copyist of the antique makes it probable that he had indeed a more severe and a more classic style than Riccio, yet at the same time a style somewhat insipid and less animated from the fact that the antique originals which he copied were for the most part Roman repetitions and seldom works of great artistic merit. This seems to be confirmed by the figures on the reverse of his signed medals.

On this very uncertain foundation must we attempt to rebuild the figure of the Artist Antico, since unfortunately we have no knowledge even of a single tolerably assured specimen of his work, apart from the few medals with tiny little figures on the reverse. For there are two small figures belonging to the works of Antico mentioned in the documents: a copy of the Belvedere Apollo, two examples of which, one in the Museo Archeologico of the Doge's palace, the other in the Beit collection in London are known to me, and secondly the statuette of a Cupid in the act of shooting (bow wanting) in the Museo Nazionale, Florence (Carrand collection, plate LXVII) and in the Pierpont Morgan collection. Both are of a character altogether similar; they have a certain soberness of conception and a lack of the finer animation, especially in action. They have strikingly short arms and small superficially rendered extremities, but they are executed with remarkable neatness and show in all examples the gilded hair, a peculiarity expressly mentioned as characteristic of Antico. The Cupid is obviously an imitation of the original of the Apollo.

The Hof Museum at Vienna possesses a pair of similar female figures. They are essentially superior to the Apollo and the Cupid, but they possess the same character of sober classicality, the same dainty and parallel folds in the dress, the extraordinary neatness in execution. A certain austere restraint is in a peculiar way mixed with naturalistic, sensuous feeling in the treatment of the full female forms, as we in like manner observe in the case of the Roman artists who imitated Greek art in archaistic fashion.

One of these two little figures, no doubt a Venus (the attribute in the left hand is unfortunately broken off), has, like the before mentioned statuettes, gilt hair (plate LXVIII).

The contemporary base with inlaid Roman gold coins shows us how highly this specimen was prized in its own day.

The replica in the Ashmolean Museum at Oxford is more slightly executed (plate LXVIII). The tuft of hair on the crown of the head here, as in the case of the Cupid, is a copy of the Apollo Belvedere's Krobylos.

The small wreath of oakleaves on the wavy hair might support the supposition that the figure was made for Matthias Corvinus, and came from his possession into the imperial collections.

The second statuette (plate LXIX), of which, besides the Vienna one, an almost equally valuable specimen is to be found in the Beit collection, is entirely undraped, but otherwise of an absolutely similar character in representation of form, in type, and in execution. Both figures are among the most elegant and most beautiful works of art that have come down to us from the Renaissance.

Conceived and executed exactly in Antico's spirit, as we recognise it from the records, is a female figure in the Kaiser Friedrich Museum (plate LXX).

With upper part of the body undraped it sits on a rock on which it leans its left arm, and looks backwards, while it supports with the right hand a wheel on its knee. Judging by the attribute, we should recognise in this the goddess of intercommunication. That such an allegory is here intended is proved by certain coins of the Emperor Trajan on the reverse of which the engraver has depicted almost exactly the same figure; on these coins the genius of a military road constructed by Trajan is represented. On this statuette also hair, dress, and attribute — the wheel — are gilt. The drapery here is far more simply rendered, because the material is very thick.

In the Florentine Museum, a figure with antique motive is ascribed to Antico on the authority of Umberto Rossi, to whom we owe the discoveries as to records of artists. This figure, a Kybele, (plate LXX) is not unessentially distinct in position, expression, and rendering of drapery from the little figures which we have here grouped together. The way in which the drapery falls betrays a fine understanding of the body, especially in the upper parts. So too the treatment is finely conceived and yet almost broad, also in the head, so full of expression. Perhaps it was the antique original, which certainly was at the bottom of it, that led the artist to this divergence in conception. One also of the most magnificent works in bronze of the Renaissance, the great base in the Museum at Modena (plate LXXI) may with some probability be ascribed to Antico, as the curator of the collection, Dr. Giolio Bariola thinks. On one of the shields which hang down between wreaths that cover the upper surface of the vase is the motto MAI PIV.

This points to Mantua, as do the figures in the decoration, a train of marine creatures that follow the antique in true Mantuan fashion.

Also the extraordinary execution, which gives the work a somewhat dry character, is distinctive of Antico's bronzes, if we are right in attributing them to him.

SCULPTORS IN BRONZE AT MANTUA CREMONA AND MILAN

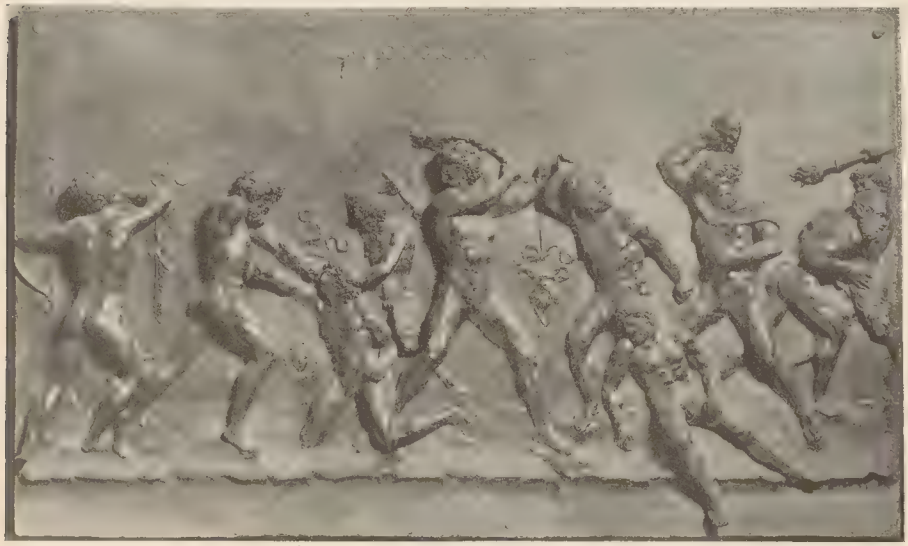
At Mantua too bronze statuettes may occasionally have been produced by Gian Marco Cavalli (about 1450 to 1504), who was superior to Antico as a sculptor and was experienced in bronze casting. We have at any rate documentary evidence that the artist in 1499 executed for Bishop Lodovico Gonzaga a copy of Antico's Spinario, which the spiritual dignitary had destined for Marc Antonio Morosini, with whom he had made friends. But as yet we have no ground for expressing even a conjecture as to such works of Cavalli; we must then be all the more cautious, as even the large sculptures, such as the bronze busts of Mantegna and Spagnoli, can be ascribed to him only hypothetically.

A contemporary, Gian Cristofero Romano was longer engaged with Antico at Mantua. He was the chosen sculptor of the Marchesa Isabella. In his small medals, especially in the small figures on the reverses, he might easily be mistaken for Antico. His small figures on the marble gateway of the Ducal Palace reveal an artist in the highest degree qualified to create single figures on a small scale. Yet in spite of all this he seems not to have produced bronze statuettes, otherwise Gonzaga's copious archives would have furnished us evidence thereof. Gian Cristoforo too would then scarcely have been made the agent between the Marchesa and Antico for the restoration of such works, as we learn from the records was the case.

If we are comparatively well informed as to the life and activity of all these artists without being acquainted with a single signed or otherwise certainly attested specimen of their work in bronze, we possess for once by way of exception a signed bronze statuette of an artist known to us through this alone. Safely stored among the rich treasures of small bronzes in the Wallace Collection is a seated female figure, the back of whose seat bears the signature IO. CREM. F. (plate LXXXII). Who was this Giovanni da Cremona, whose period of activity falls in the beginning of the Sixteenth Century? No history of art, no Cremona Guide, no Record publication gives even so much as his name, and yet this statuette is as good as, nay finer than any figure by Antico, and is up to the standard of Riccio's best achievements! Yes, it is so near to Riccio's later figures of women that, without the inscription, it would be unhesitatingly accepted as a work of this master — one warning more to use all reserve in assigning names to the small bronze figures of the Renaissance according to our present information. The "Andromeda" of the Wallace Collection may be compared with the so called representations of Andromeda grouped together in plates LXXXII and LXXXIII in order to duly appreciate the beauty. They are all to be traced to the same antique statue, while they exhibit too slight individual methods of treatment to permit of our defining their masters. Fortunately in the attitude Giovanni's figure is quite Venetian in its beautiful full forms, and at the same time more individual, more naturalistic, and more supple. The face with its noble features is charmingly framed by the rich and tastefully arranged hair. The seat on which the figure sits is decorated with masks and slender ornaments just as Riccio's furniture, with whose work also other detail corresponds, especially treatment and arrangement of the hair. It seems therefore almost certain that Giovanni da Cremona was in close relationship with Riccio, and since this figure of his is clearly freer and more in cinquecento style he was probably the younger of the two, and perhaps Riccio's pupil. Other bronzes I could not definitely classify with this little masterpiece. A certain affinity is shown by the nude female figure which we have ascribed to Riccio (plate XXXII), and the Venus in the style of Bellano (plate XXII).

A few figures in bronze point further westwards, to Milan, two of which through their motive, admit of our conjecturing the capital of Lombardy to be their place of origin — the equestrian statuette of Gian Giacomo Trivulzi († 1518) Marshal of France, in the Louvre, and the slightly younger Condottiere Teodore Trivulzi († 1531), in the G. Benda Collection in Vienna (plate LXXII). The Louvre statuette, since the horse is modern, may be considered only with regard to the rider, whose stern features are treated in a grand broad style. Like the horseman in the Benda Collection who has a somewhat younger look, he may obviously be traced to Leonardo's design for the monuments of Francesco Sforza and Gian Giacomo Trivulzi; both owe what is best in them, to the great Florentine master, and have more about them that is Florentine than exactly Lombard. More characteristic as Lombard work of the beginning of the Cinquecento is a small crucifix in the bronze collection of the Louvre (plate LXVIII), in which the neat though somewhat inane treatment

of the immobile forms, the elegant locks and carefully tended beard, the neat chasing are all closely related to the style of a Fusina and similar Milanese artists. On plate LXXIII we have grouped with the Adam in the style of Francesco da Sant' Agata, (cf. this), some North Italian bronzes of the first decade of the Cinquecento, among which the Sphinx in the Berlin Museum is nearly related to Riccio, while the Marsyas of the same collection seems to us to prove broader Venetian perception of form.



28. Bronze relief by Vittore Camelio in the Doge's Palace at Venice.

SCULPTORS IN BRONZE IN VENICE

The art of Venice also had experienced an influence from Padua, since Donatello's activity in Padua had created an art grand and noble in feature. Gentile Bellini as well as his sons lived years in Padua, and Giovanni Bellini was really a pupil of his brother-in-law Mantegna. In like fashion the sculptors of Venice, and among the first the Veronese Antonio Rizo and Pietro Lombardi received the animating power from the Paduan art, especially through Bellano. Already in the third quarter of the century there was developed in Venice a peculiar activity in sculpture full of the joy of life, that soon produced distinguished excellence also in bronze work.

A Venetian, Alessandro Leopardi, was able in 1491, after Verrocchio's death, to cast the colossal statue of Colleoni. His work too are the magnificent great bronze plinths for the flagstaffs in front of St. Marks (of the year 1505), and at the same time to him and to Pietro Lombardi's two sons was given the commission for decorating the Chapel of Zeno in St. Marks, which in the cardinal's monument and the altar possesses bronze works of an extent nearly rivalling that of the bronzes in the choir of the Santo (illustration 27), observe the vigorous movement and delicate treatment of form so striking for the beginning of the fifteenth century. We see too from the catalogue of the Anonymous, as from the pictures of Carpaccio, S. Croce, and other contemporary painters that the palaces of the Venetian Patricians were richly adorned with small bronzes.

However the plastic art in Venice seems not to have met with an extension in this direction till after the whole art here received a new direction through Jacopo Sansovino's emigration to the city of the Lagoons. Padua, the intellectual centre for Venice, essentially satisfied with its foundries also the requirements of Venice with regard to statuettes and other articles of bronze. What the Venetian collections in the Doge's Palace and in the Museo Correr have now amassed in the way of small bronzes of this period is in the great majority of instances of Paduan origin. The Churches also have of this epoch, and indeed only from its close, scarcely more to show than the two bronze candelabra dated 1520 in the right transept of St. Marks, which are ascribed to a certain Camillo Alberti (illustration 29). The vigorous action of the small figures as well as the imaginative decoration points to an artist highly gifted for the creation of bronze statuettes. As yet, however, we have not succeeded in discovering such. The same holds good with regard to the medallist Vittore Camelio, of whom two excellent signed bronze reliefs are preserved in the Doge's Palace (illustration 28). Yet at least a small number of bronze statuettes belonging to this period may with probability be determined as Venetian and ascribed to distinguished sculptors of Venice or at any rate be defined as related to their tendency.

As a rare specimen of the first attempts at Art in miniature [Kleinkunst] in the province of bronzes at Venice we append the representation of the small half length figure of an angel in the Berlin Museum (illustration 31), which by the full locks of hair framing the youthful head may be recognised as a work of Venetian plastic art dating from the twentieth year of the Quattrocento. It is still very clumsy in technique. The artist was as yet clearly unable to cast a figure in the round; the little figure is therefore in high relief, the chiselling is very vigorous, wings and halo are beaten up in copper and separately applied.

To Antonio Rizo's magnificent Adam on the interior of the Porta della Carta at the Doge's Palace may be traced two smaller statuettes which are so free and so masterly that they might well have been designs for that statue. The one is in the Hof Museum in Vienna the other in the possession of the Countess de Béarn in Paris (plate LXXV). Though not unessentially differing in type and structure, yet they both possess the stability of bearing, the living naturalistic conception and the broad free treatment which give Rizo's statues of Adam an altogether pre-eminent rank amid the sculptures of Venice. The motive too as such suggests Rizo, since, as is well known, the representation of Adam and Eve in the round hardly occurs in any other case in the art of the early Renaissance and only very rarely among the small bronzes.

Somewhat later are various bronzes that clearly point to the school of Lombardi. To these belong above all a pair of especially large figures of saints, — Peter and Paul, that the Kaiser Friedrich Museum possesses (plate LXXIV). They were obtained in Venice and no doubt originally stood on the altar of a church there. The fact that in spite of their size they are cast in solid points still to the Quattrocento. Their pathetic mien, the expressive heads, the simple, grandly treated folds still to a great extent display the tradition of Massegne's art, while the self possessed, superior manner, an almost coquettish elegance in the treatment of the hands, and the archaic rendering of drapery suggest the younger Lombardi, and in particular Antonio Lombardi. Of about the same period are two women's heads, half the size of life, that are kept together in the collection at Modena, while one head by itself occurs in the Kaiser Friedrich Museum, in the Wallace Collection, and elsewhere (plate LXXVI). These may be ascribed to Tullio Lombardi after comparison with the signed marble heads in the Doge's Palace, in the collection of the Archduke Franz Ferdinand in Vienna, and in the O. Huldschinsky collection in Berlin. The full, yet a little inane form of head, the wavy, almost too prettily fashioned hair, the sharply marked pupils of the eyes, as well as the inclination and slightly sentimental expression of the head are common to these bronze busts as to those marble sculptures in high relief. The same tendency is shown in a pair of small female figures, which may well have belonged originally to a train of the Virtues; the "Love" and "Wisdom", which are to be found in

29. Candelabrum by C. Alberti in St. Marks, Venice.

30. The Apostles in Antonio Lombardi's bronze relief of the Ascension of the Virgin in the Doge's Palace.

the Vienna Hof Museum and the Kaiser Friedrich Museum (plate LXXVII), and the latter by itself in the Museo Correr at Venice. The more delicate rendering of drapery, betraying the influence of ancient statues, points to the elder brother Antonio Lombardi, rather than to Tullio. More important, preeminent indeed among the rare statuettes of saints are two small figures that clearly show a similar character, the kneeling St. Jerome in the Victoria and Albert Museum, and John the Baptist in the Ashmolean (plate LXXVII). The St. Jerome in its austere forms, its energetic attitude, and its head full of character is closely allied to Pietro Lombardi's signed marble statuette in S. Stefano at Venice. The rich parallel folds of the mantle however admit of our fixing on rather an early work of one of his sons, probably Antonio, for whose advanced time the almost elegant form and refined motive of the Baptist are characteristic. Both figures, like the before mentioned statuettes of Apostles are nearly related to the relief of the Ascension of the Virgin in the Doge's Palace that is likewise with probability ascribed to Antonio (illustration 30).

To Venetian artists too may reasonably be attributed some of the free copies of the antique, as that nude figure of a woman (purposely cast without arms) of genuine Bellinesque forms in the Hof Museum at Vienna, or the quite small nude figure with the cap in the same place (see below). Above all in the foundries of Venice among which that of Alessandro Leopardi is especially conspicuous a multitude of beautiful vases, mortars and bells have been produced which we have arranged together as groups, since their masters are hard to determine (see below).

31. Venetian master about 1430. Half length bronze figure of an angel in the Kaiser Friedrich Museum, Berlin.

FRANCESCO DA SANT' AGATA

The activity of the Paduan artists in bronze of the Quattrocento above all that of Riccio, reaches far down into the Cinquecento, which in the painting of the neighbouring Venice introduced the new style almost at its very beginning. As Riccio in his later works did not remain uninfluenced by this, so others, only slightly later Paduan masters display the new art in more pronounced fashion, though still mingled with characteristic peculiarities of the Quattrocento style.

32. Francesco da Sant' Agata, boxwood Hercules in the Wallace Collection, London.

The most distinguished among these artists is Francesco da Sant' Agata, our knowledge of whom is due to an incidental mention by a contemporary writer, and whose signed masterpiece mentioned by that contemporary is fortuitously preserved to us. This ascertained work of his is the boxwood statuette of a Hercules in the Wallace Collection in London (illustration 32), signed on the plinth OPVS. FRANCISCI. AVRIFICIS. P. Bernadino Scardenone describes it in his book "De antiquitate urbis Patavii" as "Herculeum buxeum Francisci argentarii Patavini" in the possession of Marc Antonio Massimo in Padua and as a prodigy of skill worthy of a Polycleitus and a Phidias. He tells how the artist whom he calls Francesco da Sant' Agata (no doubt after the quarter of the city in which he lived) had carved this his masterpiece, said to be valued at a hundred ducats, in the year 1520 "per ocium, ut audio". This is all that we know about the artist, since the attempt of Dr. von Fabriczy to identify him with one Francesco di Giuliano of Verona and to assign him to the noble family of Sant' Agata at Verona must be regarded as unsuccessful; and yet this little that we possess is of inestimable value not only for the knowledge of one of the most interesting artists in miniature [Kleinkunst] of the Renaissance, but in general, for the comprehension of the sculpture on a small scale during this period.

Of special importance is the circumstance that of this boxwood Hercules replicas in bronze are extant, one in the Ashmolean Museum at Oxford (plate LXXVIII), the other, inferior in quality, in the Louvre. These bronzes do not indeed exactly correspond to the boxwood figure. That the forms are simpler and treated with greater breadth is a necessary result of the difference in material; but the head also is different; it displays older features and a broad beard and a wreath of leaves on the hair, while in the boxwood statuette we see an athletic youth just ripened into manhood with crisp hair and growing curly beard. The boxwood figure therefore cannot simply be moulded for a restoration of the bronzes, but the latter are very probably casts of a wax model which the artist made as a preparation for his carving. It is just this difference, together with equal excellence, that proves the bronzes and the boxwood to be from the same hand and not copied from one another.

The novelty in this figure is the definite purpose with which the naked body is displayed and the freedom with which this is carried out. The artist has chosen an action which brings into play the separate portions of the body in various ways and therefore produces piquant antitheses, contriving that the figure should show on every side to the best advantage, and yet appear as a complete whole, while full mastery of the form is expressed therein in the freest possible way. Thus the artist has comprehended the antique more deeply than the older masters did and yet does not seem to lean on it so much as they. Through the consciousness of definite purpose with which he sets forth his aim and shows his skill, that borders indeed on a display of daring, especially in the boxwood statuette, he may be recognised as a genuine artist of the Haute-renaissance.

33 Francesco da Sant' Agata, boxwood figure of the Sebastian in the Kaiser Friedrich Museum, Berlin.

Besides this Hercules we have a further example in which the original in boxwood is extant as well as the bronze statuette. This peculiarity which as yet we can find in no second Italian artist, points to Francesco and shows his authorship demonstrated by the whole conception and to some extent even by the treatment.

The Sebastian executed in boxwood belongs to the Kaiser Friedrich Museum (illustration 33), while the only example in bronze known to me is to be found in the Pierpont Morgan collection (plate LXXVIII). In this figure the expression of form in opposition to that of the Hercules is almost timid and therefore somewhat deficient, while in the Hercules this is almost excessively rich and detailed. This results chiefly from the fact that in the two figures, types essentially different are represented: in the one the athlete powerful in body, in representing whom the artist, taking for his models ancient statues in the style of the Farnese, was incited even to heighten the development; in the other a slender youth, and one too, who suffers from bodily pain. That the master is the same is betrayed by the way in which the motive is utilized, nay indeed purposely selected in order to make the most of the beautiful body, the posture observed and affected, and the figure intended to be examined on every side. Here too, especially in the position of the arms, the bronze does not quite correspond to the boxwood; the latter is again more delicate in treatment and more strongly formed, corresponding to the material. While in the wood the holes are provided for the reception of the arrows, the artist has omitted them when carrying out the work in bronze, an indication that to him the motive was only the pretext to represent a beautiful body in an interesting attitude. As companion to this male figure there is a bronze representing a female, also in the Kaiser Friedrich Museum (plate LXXVIII). Here it is hard to decide what exact motive is intended to be represented though so clearly expressed; the anxious upward look and the upraised arms show that we have before us a suppliant, some Daphne pursued by Apollo. The kindred motive has led the artist to a pose of the figure similar to that of Sebastian, a pose which gave him again the desired opportunity of charmingly displaying the body in its full beauty on every side. In this he has succeeded in a manner quite unique. How the fully developed forms of the maiden's body, of a beauty comparable to Titian's youthful works, offer themselves freely to our gaze, how the doubt is expressed in the anxious look and thus

all special arrangement of the scene is avoided, how the arms raised in supplication form a frame for the head and cast a slight shadow over a part of the countenance, all this is rendered with a freedom and taste, with a certainty and breadth such that scarcely a second figure belonging to the Renaissance can be placed beside this in noble modest nudity. So full a life pulsates in these limbs that we are struck by a certain hardness and lack of living expression in the lower arms and the fingers. This is due to the fact that these parts have been broken off and then replaced and restored in clumsy fashion.

Much in the same way Francesco deals with another motive: a naked youth, with hasty stride and outcry, grasps the back of his head with his right hand, at the same time raising the left arm. Is he wounded in the head or is the action only the vivid expression of anxious doubt? This figure executed in so masterly a style occurs in various striking examples; in the Wallace collection (plate LXXIX), in the Louvre (Thiers collection) and in the Brunswick Museum. The last named has also a variation (plate LXXIX) in which the youth is represented not as striding but as running, and so the whole body is worked out with the greatest care in accordance with the action. The artist has availed himself almost exactly of the striding youth's figure for a horn blower, holding in upraised hands a horn or a flute. The small tail on the back and the pointed ears show that he intended to represent a Satyr and followed an ancient model. Several examples of this little figure also occur, for the most part slight, and not one with the fineness of execution as in most of Francesco's other compositions; in the Louvre, in the Museo Nazionale at Florence, in the Kaiser Friedrich Museum, and so on (plate LXXX). In the Museum at Florence there is a similar slender figure which in its bearing may also be called a study of pose: stiffly upright the youth has laid his left arm on his head which turns aside (plate LXXX). Another figure in pleasing pose, fuller and more graceful than the last named, is the youth who has laid both arms together over his head, in exceptionally good examples in the Wallace collection (plate LXXX) and in the Thiers collection in the Louvre. It is curious that almost the same figure occurs, essentially more antique but still also by a Paduan Master, of which two sketchy casts are preserved, in the Museo Nazionale at Florence (illustration 34) and in the Kaiser Friedrich Museum. Broad and solid it is far less inspired with life than Francesco's small figures; we could scarcely therefore venture to regard them as a youthful work of his, but the correspondence between them probably is due to both artists having made use of one and the same antique model.

Once only, so far as we can with our present knowledge trace him, has the artist attempted a group; in the Hercules strangling Antaeus, in Mme. Stern's possession in Paris (plate LXXXI). It is characteristic of the artist and of especial interest since it proves that his talent did not suffice for a group in action. The representation has something so theatrical, so affected in the gestures of the hands and fingers of Antaeus that it produces an almost comic expression. Although the group is an absolute whole, still each figure is thought out for itself and so originated; each head to produce its own effect in full grace and elegance, in spite of the wrestle for life and death. The Antaeus is all but the same figure as the Runner in the Brunswick Museum, and the Hercules, though very much more slender, strongly reminds one both in motive and in its head of the boxwood figure of the Hercules with his club in the Wallace collection. That both forms are in this case so excessively slim and wanting in muscle may to some extent be the fault of the carver who through his chisels and files has seriously encroached upon the refined lines of his model. It is partly however to be accounted for by the supposition that we here (as in the too slender single figures) have before us the artist's earlier works.

34. Bronzestatuette in the Bargello, Florenz.

Francesco da Sant' Agata is one of the most interesting personages among the sculptors of the Italian Renaissance, because he possesses a conscious feeling for form and a deeply impressed perception of beauty to such an extent that in the ancient sense he aims at the establishment of a definite canon for beauty of figure. His object is no longer, as was that of his predecessors, and to some extent too his contemporaries, to depict the body above everything, in a way truthful to Nature and characteristic in regard to all non-essential qualities and divergences, but rather in harmonious form and in attitudes which display to the best advantage the flow of line and the beauty of the proportions while presenting

an interesting and pleasing picture from every point of view. No longer the child, the growing youth, or the athletic man favoured by the early Renaissance, but the man in the first bloom of his strength and the woman in her ripe beauty, these are the objects of his representations. No longer ancient figures of Hercules, but statues of Apollo and of Mercury are those that inspire the artist, though he does not allow himself to be too strongly influenced by these, like an Antico or, to some extent, even Bertoldo. While a Pollaiuolo and after him most of the men of the Quattrocento have spread out postures and outdrawn contours Francesco aims at the compact group and slender upstanding figures. These regularly appear still more slender for this reason that the artist avoids intersecting the contours of the body by the arms, and therefore chooses motives in which his figures hold their arms far from the body and for the most part raised up high. Thus the body is appreciated in its beautiful outlines and in detail fully and without interruption.

To the works here grouped together under Francesco's name we add some excellent statuettes which are in our opinion also of Paduan origin. We can scarcely attribute them to his hand, but they seem related to his aims by their kindred tendency.

35. School of Francesco da Sant' Agata, R. Kann Collection, Paris.

Very characteristic is the sketchy rough cast of a figure of Adam in the Kaiser Friedrich Museum at Berlin (plate LXXIII): in its conception, how Adam lays hold of his great spade as if he meant to shoulder it, above all through the energetic pose and the interesting overcutting of the slender limbs which in spite of this are, (like the type) markedly of the Quattrocento. A similar delight in the opposition of individual parts of the body is seen in some dancing figures, a leaping Faun in the G. Dreyfus collection in Paris (plate LXXXII, likewise a rough cast in which the right hand is wanting) and some dancing women in the Thiers collection in the Louvre (plate LXXXII) and in the possession of M. Bischoffsheim in Paris (plate LXXXII). While the Faun is a bony, harsh figure, these vigorously moving Nymphs are of full, supple form. That however in spite of this they did not originate in the advanced Cinquecento is proved in the case of the larger figure in the Louvre by the bronze plinth belonging thereto with profile and decoration similar to those of a plinth employed in preference to others in Riccio's atelier, with the invention of which Riccio himself may be credited. A third dancing figure in the Rudolf Kann collection at Paris, a Faun that moves in accordance with the music of a shell, which he blows, is in its forms jejune through too drastic and inartistic chiselling. Here too however the dance is expressed with aptness and refined plastic feeling and not such an appearance of dislocation of the limbs (illustration 35).

One of the most striking of this class of small bronzes, equal to most of the works of Francesco da Sant' Agata is the striding naked woman in the Kaiser Friedrich Museum, perhaps a "Fauna" (plate LXXXIII), who holds a laurel branch in her outstretched right hand.

The sprightly step, the animated look of the slightly raised head, expressively accompanied by the lively movement of the outstretched arm, give an extraordinary energy to the magnificent form of the youthful elastic female figure. Compared with Francesco's figure of the Suppliant the forms seem more womanly through the development of the hips; the small head too points to a somewhat advanced period. The pose of the arms as well as the step betrays clearly influence brought to bear upon the artist by the Belvedere Apollo, the discovery of which in the year 1506 made so great a sensation, and influenced so profoundly the art of that epoch.

Less attractive, particularly on account of the negro type of countenance and the long neck, is the statuette of a nude female dressing after the bath (she seems to hold in her hand a small mirror), yet in action and execution it is clever and attractive. Good examples of this are possessed by the Brunswick Museum, M. Alphonse Kann, and the Marquis de Ganay in Paris, and others (plate LXXXIII).

Like this statuette, the charming nude figure of a girl playing the flute, in the Kaiser Friedrich Museum (plate LXXXIII), dates from a very advanced period of the Cinquecento, as is proved by the treatment of the flesh. Both indeed are akin to the style of Giovanni da Bologna, but they are far finer in the observation of Nature, and more expressive and individual than anything of his. The tuft in which the hair is bound together over the forehead again reveals, especially in the fluteplayer, the type of the Apollo Belvedere, and is a further indication that these little figures are still to be assigned to a date not so very far from the time when this statue was found. Placed side by side in plate LXXXIII they show with the greatest clearness with what freshness and truth to life the artists of this epoch in Italy grasped Nature, and how diversely and peculiarly they knew how to reproduce her effects.

36. Wax model by an Italian Master of the beginning of the Sixteenth Century.
J. P. Heseltine Collection, London.

KAISER FRIEDRICH MUSEUM, BERLIN

GHIBERTI

KAISER FRIEDRICH MUSEUM, BERLIN

ART DES BRUNELLESCO

IN THE MANNER OF BRUNELLESCO

KAISER FRIEDRICH MUSEUM. BERLIN

GHIBERTI

ASHMOLEAN MUSEUM, OXFORD

LOUVRE, PARIS

ASHMOLEAN MUSEUM, OXFORD

GHIBERTI ZUGESCHRIEBEN

ATTRIBUTED TO GHIBERTI

MUSEO NAZIONALE, FLORENZ

KGL. MUSEUM, CASSEL

MUSEO NAZIONALE, FLORENZ

VITTORIO GHIBERTI ZUGESCHRIEBEN

ATTRIBUTED TO GHIBERTI

MUSEO NAZIONALE, FLORENZ

SCHULE DONATELLOS
SCHOOL OF DONATELLO

KAISER FRIEDRICH MUSEUM, BERLIN

DONATELLO

KAISER FRIEDRICH MUSEUM, BERLIN

LOUVRE, PARIS

KAISER FRIEDRICH MUSEUM, BERLIN

DONATELLO

KAISER FRIEDRICH MUSEUM, BERLIN

MUSEO NAZIONALE, FLORENZ

DONATELLO

COLL. ERZHERZOG FRANZ FERDINAND, WIEN

EREMITAGE, ST. PETERSBURG

WERKSTATT DONATELLOS

ATELIER OF DONATELLO

KAISER FRIEDRICH MUSEUM, BERLIN

VICTORIA AND ALBERT MUSEUM, LONDON

COLLECTION NEWALL, LONDON

WERKSTATT DONATELLOS

ATELIER OF DONATELLO

K. K. HOFMUSEUM, WIEN

BERTOLDO

MUSEO NAZIONALE, FLORENZ

KAISER FRIEDRICH MUSEUM, BERLIN

BERTOLDO

KAISER FRIEDRICH MUSEUM, BERLIN

BERTOLDO

COLLECTION PIERPONT MORGAN, LONDON

COLLECTION FÜRST LIECHTENSTEIN, WIEN

COLLECTION PIERPONT MORGAN, LONDON

BERTOLDO

MUSEO ESTENSE, MODENA

BERTOLDO

COLLECTION G. SALTING, LONDON

COLLECTION FOULC, PARIS

BERTOLDO

MUSEO NAZIONALE, FLORENZ

MUSEO NAZIONALE, NAPOLI

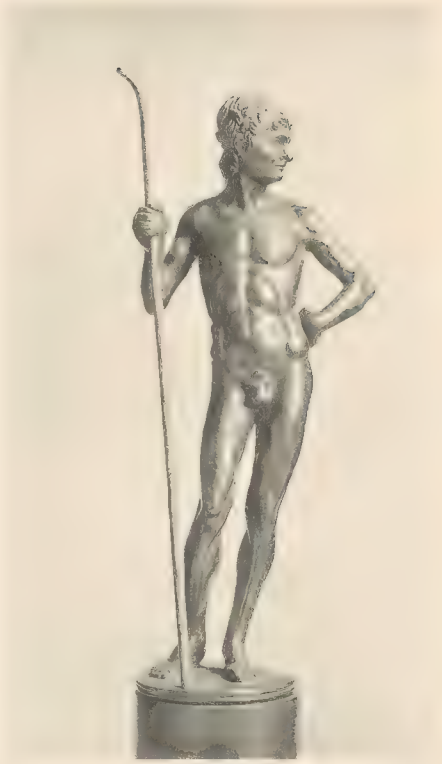
ANTONIO DEL POLLAIUOLO

KAISER FRIEDRICH MUSEUM, BERLIN

COLLECTION P. MORGAN, LONDON

KAISER FRIEDRICH MUSEUM, BERLIN

ANTONIO DEL POLLAIUOLO



COLLECTION PIERPONT MORGAN, LONDON

KAISER FRIEDRICH MUSEUM, BERLIN

COLLECTION MME. ANDRÉ, PARIS

ANTONIO DEL POLLAIUOLO

MUSEO NAZIONALE, FLORENZ

SCHULE DONATELLOS
SCHOOL OF DONATELLO

COLLECTION E. FOULC, PARIS

ADRIANO FIORENTINO

KAISER FRIEDRICH-MUSEUM, BERLIN

BELLANO (?)

K. ALBERTINUM. DRESDEN

ANTONIO FILARETE

COLLECTION E. FOULC, PARIS

VICTORIA AND ALBERT MUSEUM, LONDON

COLLECTION E. FOULC, PARIS

BELLANO

COLLECTION MAX KANN, PARIS

COLLECTION GUSTAVE DREYFUS, PARIS

PADUANER MEISTER
PADUAN MASTER

BELLANO

ASHMOLEAN MUSEUM, OXFORD

KAISER FRIEDRICH MUSEUM, BERLIN

KAISER FRIEDRICH MUSEUM, BERLIN

BELLANO (?)

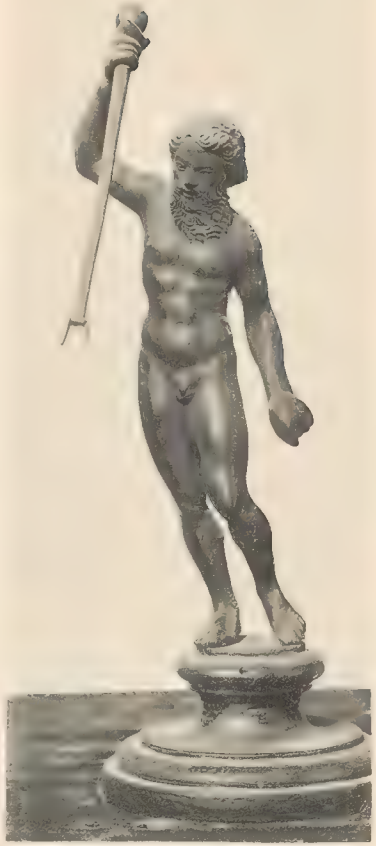
BELLANO

1

1. KAISER FRIEDRICH MUSEUM, BERLIN 2 2. COLLECTION I. P. HESELTINE, LONDON

BELLANO

MUSEO NAZIONALE, FLORENZ



MUSEO NAZIONALE, FLORENZ

COLLECTION PIERPONT MORGAN, LONDON

BELLANO (?)

COLLECTION A. FIGDOR, WIEN

BELLANO

COLLECTION A. FIGDOR, WIEN

BELLANO

COLLECTION PIERPONT MORGAN, LONDON

BELLANO (?)

COLLECTION P. BEIT, LONDON

MUSEO NAZIONALE, FLORENZ

BELLANO (?)

COLLECTION GEORGE SALTING, LONDON

RICCIO

COLLECTION P. BEIT. LONDON

RICCIO

MUSEE DU LOUVRE, PARIS

COLLECTION E. ANDRÉ, PARIS

MUSÉE DU LOUVRE, PARIS

RICCIO

COLLECTION PIERPONT MORGAN, LONDON

COLLECTION M. LEROY, PARIS

KAISER FRIEDRICH MUSEUM, BERLIN

RICCIO

KAISER FRIEDRICH MUSEUM, BERLIN

ASHMOLEAN MUSEUM, OXFORD

RICCIO

MUSEO NAZIONALE, FLORENZ

RICCIO

COLLECTION PIERPONT MORGAN, LONDON

MUSEO NAZIONALE, FLORENZ

RICCIO

1

2

3

6

4

5

1. K. K. HOFMUSEUM. WIEN

2—5 KAISER FRIEDRICH MUSEUM. BERLIN

6. MUSEO NAZIONALE. FLORENZ

RICCIO

1

2

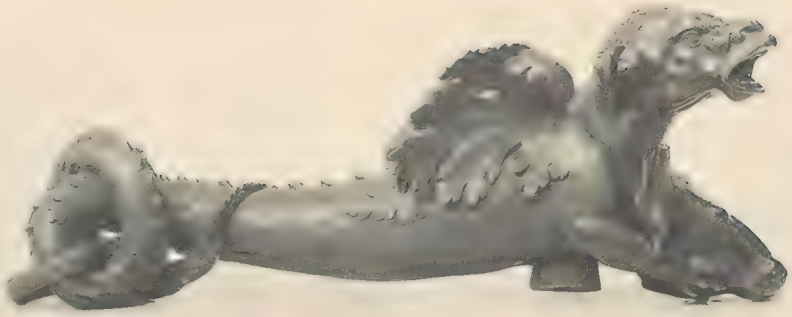
3

4

1. COLL. PIERPONT MORGAN. LONDON
2. COLL. PRINCIPE TRIUVULZIO. MAILAND

3. VICTORIA AND ALBERT MUSEUM. LONDON
4. KAISER FRIEDRICH MUSEUM. BERLIN

RICCIO



COLL. GRAF F. POURTALES. MÜNCHEN

KAISER FRIEDRICH MUSEUM. BERLIN

RICCIO

KAISER FRIEDRICH MUSEUM, BERLIN

RICCIO

COLLECTION MARTIN LEROY, PARIS

KAISER FRIEDRICH MUSEUM, BERLIN

RICCIO

COLL. PIERPONT MORGAN. LONDON

RICCIO

COLLECTION E. FOULC. PARIS

MUSEO NAZIONALE. FLORENZ

COLL. MME. ANDRE. PARIS

RICCIO

MUSÉE DU LOUVRE PARIS

WALLACE COLL., LONDON

WALLACE COLL., LONDON

RICCIO

HERZOGL. MUSEUM. BRAUNSCHWEIG

KAISER FRIEDRICH MUSEUM. BERLIN

KAISER FRIEDRICH MUSEUM. BERLIN

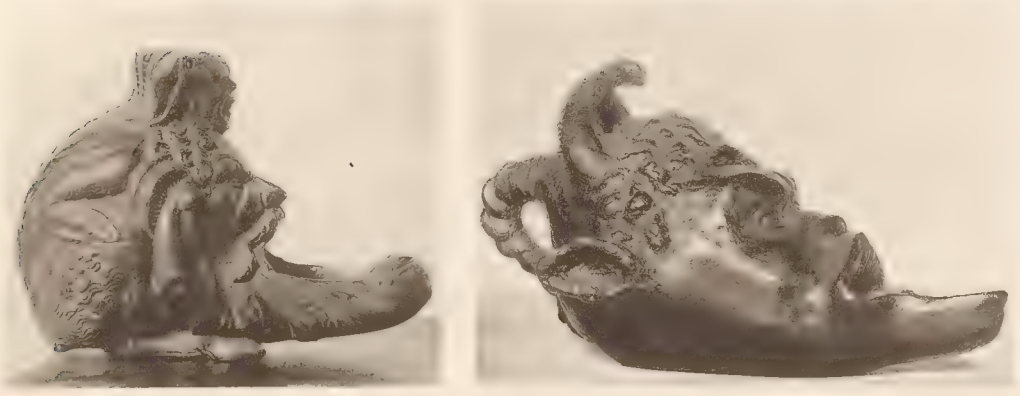
RICCIO

COLL. A. FIGDOR, WIEN

KAISER FRIEDRICH MUSEUM

COLL. G. DREYFUS, PARIS

RICCIO



MUSEO NAZIONALE. FLORENZ. MUSEO ESTENSE. MODENA

RICCIO

COLL. PRINCIPE TRIVULZIO. MAILAND

COLL. ROSENHEIM. LONDON

VICTORIA AND ALBERT MUSEUM. LONDON

RICCIO

1

2

1. BIBLIOTECA COMUNALE, SIENA

2. MUSEO ESTENSE, MODENA

RICCIO

K. MUSEUM. KOPENHAGEN

K. K. HOFMUSEUM. WIEN

HERZOGL. MUSEUM. BRAUNSCHWEIG

RICCIO

COLL. E. FOULC. PARIS

ASHMOLEAN MUSEUM. OXFORD

RICCIO

WALLACE COLL., LONDON

COLL. MRS. TAYLOR, LONDON

RICCIO

COLL. BARON GUSTAVE ROTHSCHILD

RICCIO

1

2

3

1, 2. ASHMOLEAN MUSEUM. OXFORD

3. VICTORIA AND ALBERT MUSEUM. LONDON

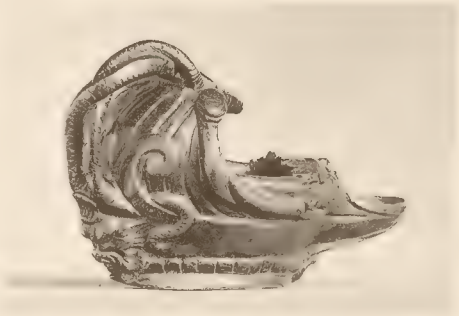
RICCIO

MUSÉE DE LOUVRE. PARIS

MUSEO NAZIONALE. FLORENZ

MUSÉE DE LOUVRE. PARIS

RICCIO



KAISER FRIEDRICH MUSEUM, BERLIN

RICCIO

1

2.

1. K. EREMITAGE. ST. PETERSBURG
2. KAISER FRIEDRICH MUSEUM. BERLIN

RICCIO

KUNSTGEWERBE-MUSEUM. BERLIN

RICCIO

MUSEO CIVICO. PADOVA

DESIDERIO

KUNSTGEWERBE-MUSEUM. BERLIN

RICCIO

COLLECTION GEORGE SALTING, LONDON

RICCIO

K. K. HOFMUSEUM, WIEN

RICCIO

COLL. SIR JULIUS WERNHER. LONDON

RICCIO(?)

COLL. CONTE J. CAMONDO, PARIS

PADUANER MEISTER VOM ENDE DES XV. JAHRHUNDERTS

PADUAN MASTER OF THE END OF THE XV. CENT.

COLL. G. DREYFUS. PARIS

KAISER FRIEDRICH MUSEUM. BERLIN

MUSEO CIVICO. BELLUNO

PADUANER MEISTER UM 1500

PADUAN MASTER (ABOUT 1500)

COLL. G. BENDA. WIEN

K. K. HOFMUSEUM. WIEN

MUSEO SFORZESCO. MILANO

PADUANER MEISTER UM 1500

PADUAN MASTER (ABOUT 1500)

KAISER FRIEDRICH MUSEUM. BERLIN

MUSÉE DU LOUVRE. PARIS

PADUANER MEISTER UM 1500

PADUAN MASTER (ABOUT 1500)

COLL. BISCHOFSHEIM. PARIS

SPERANDIO

WILHELM BODE. DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE

MUSÉE DU LOUVRE. PARIS

OBERITALIENISCHER MEISTER UM 1500

NORTHITALIAN MASTER (ABOUT 1500)

WILHELM BODE. THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

COLL. O. BEIT. LONDON

ANTICO

WILHELM BODE. DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE

COLL. MME. STERN. PARIS

ANTICO

WILHELM BODE. THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

COLL. P. MORGAN, LONDON

ANTICO

MUSÉE DU LOUVRE, PARIS

LOMBARDISCHE MEISTER UM 1500
LOMBARD MASTER (ABOUT 1500)

ASHMOLEAN MUSEUM. OXFORD

K. K. HOFMUSEUM. WIEN

ANTICO

WILHELM BODE. DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE

WILHELM BODE. THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

ASHMOLEAN MUSEUM. OXFORD

K. K. HOFMUSEUM. WIEN

ANTICO

MUSEO NAZIONALE, FLORENZ

KAISER FRIEDRICH MUSEUM, BERLIN

ANTICO

WILHELM BODE, DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE

WILHELM BODE, THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

MUSEO ESTENSE, MODENA

ANTICO

COLL. G. BENDA. WIEN

MUSÉE DU LOUVRE. PARIS

LOMBARDISCHE MEISTER VOM ANFANG DES XVI. JAHRHUNDERTS

LOMBARD MASTERS OF THE BEGINNING OF THE XVI. CENTURY

KAISER FRIEDRICH MUSEUM, BERLIN

PADUANER MEISTER VOM ANFANG DES XVI. JAHRHUNDERTS

PADUAN MASTER (FIRST HALF OF THE XVI. CENTURY)

KAISER FRIEDRICH MUSEUM, BERLIN

VENEZIANISCHER MEISTER DES XV. JAHRHUNDERTS

VENETIAN MASTER OF THE XV. CENTURY

K. K. HOFMUSEUM. WIEN

COLL. P. MORGAN. LONDON

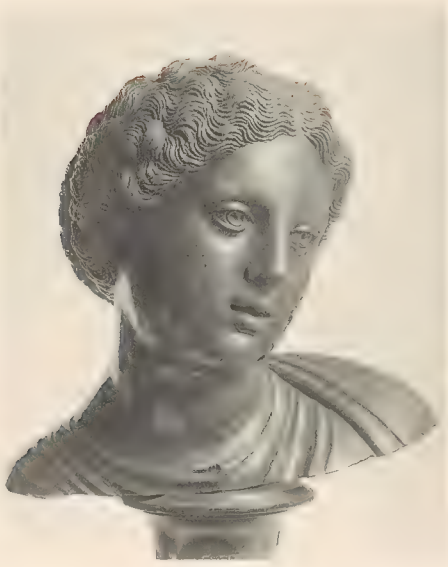
COLL. COMTESSE DE BÉARN. PARIS

VENEZIANISCHE KÜNSTLER, XV. JAHRHUNDERT

VENETIAN MASTER, XV. CENTURY

WILHELM BODE. DIE ITALIENISCHEN BRONZESTATUEN DER RENAISSANCE

WILHELM BODE. THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE



1

2

2a

1. WALLACE COLLECTION. LONDON

2. u. 2a. MUSEO ESTENSE. MODENA

TULLIO LOMBARDI

WILHELM BODE. DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE

WILHELM BODE. THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

1

2

3

4

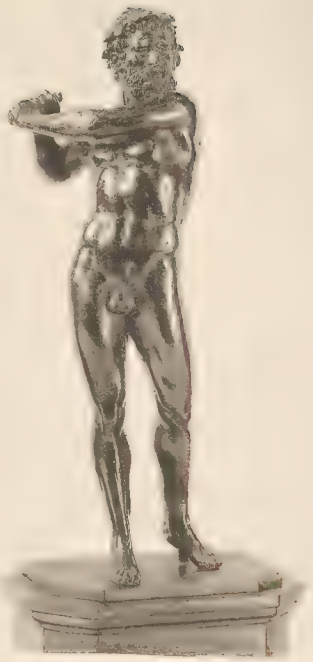
1. u. 2. KAISER FRIEDRICH MUSEUM, BERLIN
3. VICTORIA AND ALBERT MUSEUM, LONDON
4. ASHMOLEAN MUSEUM, OXFORD

VENEZIANISCHER MEISTER (ANTONIO LOMBARDI [?])

VENETIAN MASTER (ANTONIO LOMBARDI [?])

COLL. P. MORGAN. LONDON

KAISER FRIEDRICH MUSEUM. BERLIN



ASHMOLEAN MUSEUM. OXFORD

FRANCESCO DA SANT'AGATA

HERZOGL. MUSEUM BRAUNSCHWEIG

WALLACE COLL., LONDON

HERZOGL. MUSEUM, BRAUNSCHWEIG

FRANCESCO DA SANT' AGATA

KAISER FRIEDRICH MUSEUM. BERLIN

WALLACE COLL., LONDON

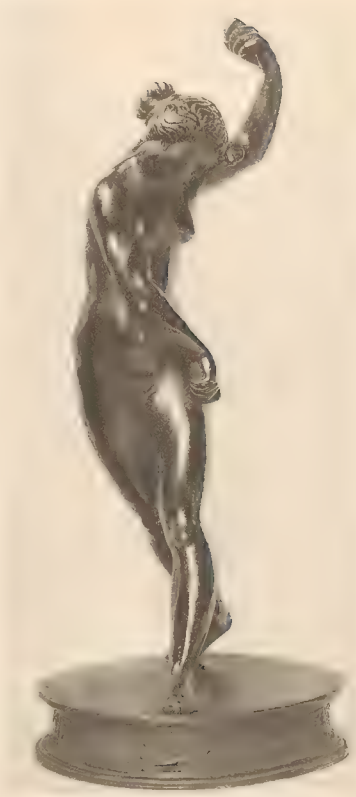
MUSEO NAZIONALE. FLORENZ

FRANCESCO DA SANT'AGATA

COLL. STERN. PARIS

FRANCESCO DA SANT'AGATA

COLL. G. DREYFUS, PARIS



MUSÉE DU LOUVRE, PARIS

COLL. BISCHOFSHEIM, PARIS

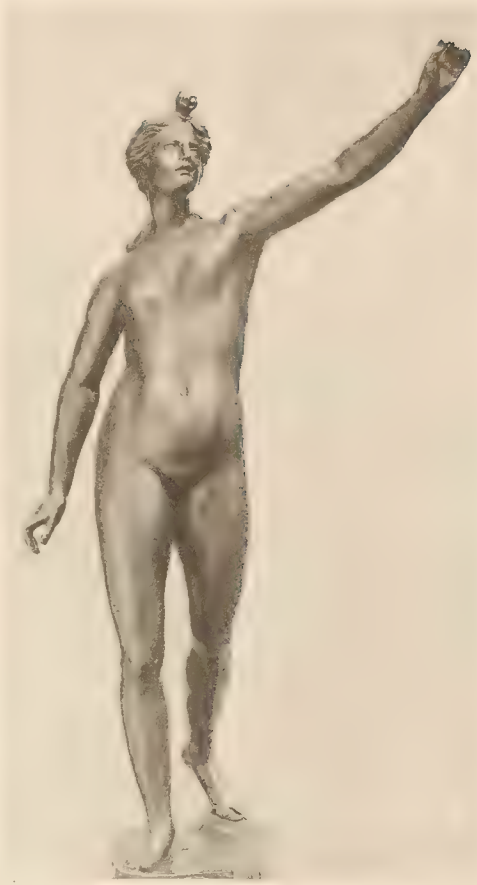
PADUANISCHE KÜNSTLER, ERSTE HÄLFTE DES XVI. JAHRHUNDERTS

PADUAN MASTER (FIRST HALF OF THE XVI. CENT.)

WILHELM BODE, DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE

WILHELM BODE, THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

KAISER FRIEDRICH MUSEUM BERLIN

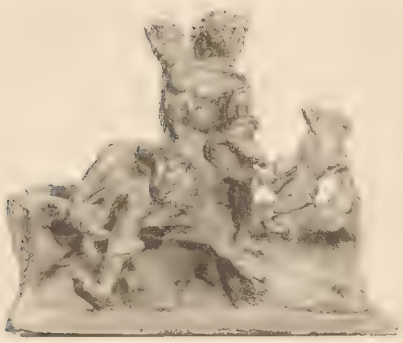


KAISER FRIEDRICH MUSEUM. BERLIN

HERZOGL. MUSEUM. BRAUNSCHWEIG

OBERITALIENISCHE MEISTER DES XVI. JAHRHUNDERTS

NORTHITALIAN MASTER (XVI. CENTURY)



KAISER FRIEDRICH MUSEUM, BERLIN

MUSEO NAZIONALE, FLORENZ

NACHBILDUNGEN ANTIKER STATUEN

REPRODUCTIONS OF ANCIENT STATUES

WILHELM BODE, DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE

WILHELM BODE, THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

MUSEO NAZIONALE. FLORENZ

NACHBILDUNGEN ANTIKER STATUEN

REPRODUCTIONS OF ANCIENT STATUES

MUSEO ESTENSE. MODENA

K. K. HOFMUSEUM. WIEN

MUSÉE DU LOUVRE. PARIS

NACHBILDUNGEN DER ANTIKE

REPRODUCTIONS OF THE ANCIENT STATUES

MUSEO CORRER, VENEDIG

NACHBILDUNGEN DER ANTIKE

WILHELM BODE, DIE ITALIENISCHEN BRONZESTATUEN DER RENAISSANCE

COLL. P. MORGAN, LONDON

REPRODUCTIONS OF ANCIENT STATUES

WILHELM BODE, THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

COLL. PRINCIPE TRIVULZI, MAILAND

COLL. PRINCIPE TRIVULZI, MAILAND

COLL. P. MORGAN, LONDON

NACHBILDUNGEN ANTIKER STATUEN

REPRODUCTIONS OF ANCIENT STATUES

WILHELM BODE. DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE

WILHELM BODE. THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

MUSEO NAZIONALE, FLORENZ

ASHMOLEAN MUSEUM, OXFORD

COLL. MRS. TAYLOR, LONDON

NACHBILDUNGEN DER ANTIKE

REPRODUCTIONS OF ANCIENT STATUES

WILHELM BODE, DIE ITALIENISCHEN BRONZESTATUETTEN DER RENAISSANCE

WILHELM BODE, THE ITALIAN BRONZESTATUETTES OF THE RENAISSANCE

MUSEE DU LOUVRE, PARIS

COLL. GUSTAVE DREYFUS, PARIS

MUSEO NAZIONALE, FLORENZ

MUSEO NAZIONALE, FLORENZ

MUSEO NAZIONALE, FLORENZ

NACHBILDUNGEN DER ANTIKE

REPRODUCTIONS OF ANCIENT STATUES

85-B16733

GETTY CENTER LIBRARY
3 3125 00090 2110

URSUS BOOKS
NEW YORK CITY